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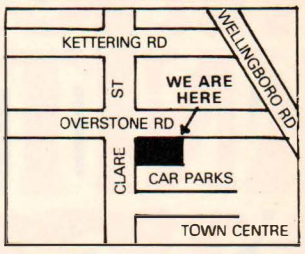

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MACHINE KNITTING NEWS

VOL 5 NO 3
ISSN 0266-8505

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Machine Knitting News is published monthly by Litharne Ltd, P.O. Box 9, Stratford-upon-Avon, Warks., CV37 8RS.
Advertisements: 01-807 1185
Editorial: 0789 720133
Administration/Accounts: 0789 720604
FAX: 0789 720888
American Distributor: Margaret M. Brossart, Knitting Machine Centre, PO Box 15145, Cincinnati, Ohio 45215, USA

Machine Knitting News is published by Litharne Ltd., and printed by Redwood Web Offset, Trowbridge, Wilts. Distributed by Comag, Tavistock Road, West Drayton, Middx (telephone West Drayton 444055). All information, prices and patterns in this issue of Machine Knitting News have been carefully checked but, whilst all the material has been written in good faith, the publisher and his staff are unable to accept any responsibilities whatsoever and by whosoever caused. Whilst all care is taken, no responsibility can be accepted for the safe return of manuscripts, designs, garments and photographs etc. Any rates etc., were correct at the time of going to press. Colour reproduction of garments is as accurate as printing will allow. While every care is taken when accepting advertisements we cannot accept responsibility for unsatisfactory transactions. We will, however, investigate any complaints.

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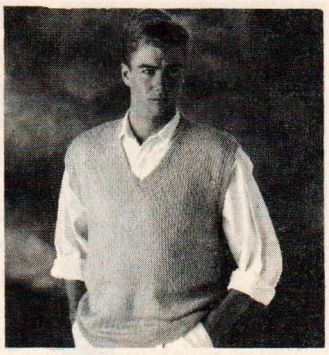

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ABC
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July-December 1987

Dear Readers,

Here is our June issue. Can you believe nearly half of 1988 has already passed us by. We here at MKN work at least three months in advance so you can imagine how this seems to make the calendar fly by.

This month we have some nice stylish tops either short-sleeved or a long-sleeved version, absolutely a must for the holiday season. The suit also has a touch of summer in its light, delicately-coloured, pointed skirt and short-sleeved top. A matching raglan cardigan is also included – notice the raglans have no seams, they are worked by holding position – a good technique. We have included three more cardigans as they always seem popular for an English summer wardrobe. One has a deep frill which gives a very feminine appearance. For Duomatic knitters there is a smart collared-cardigan for children, while for the younger set the Fisherman's rib cardigan with deep roll collar will fit the bill. Again all these designs will be most useful during the holiday season and afterwards. For the men there is a super navy and white sweater with a really first class all over design which can be used over and over for many different garments. Also we have included a sleeveless tuck st pullover knitted in Matchmaker. This idea really worked very well – try it. The childs dress illustrated on page 52 is worth considering, for Nethy, the yarn suppliers have very kindly offered to make up a special price yarn pack in three different colourways. This is tremendous value and saves having to buy vast quantities of cotton which may not get used up too quickly.

Keni has used exotic fruits for her theme for the Intarsia sweater – it really is a mouthwatering design.

We have included two student garments this month both contrasting sharply. The simple dress with a long-sleeved overtop has an almost demure appearance, whilst the young mans shorts and hooded overshirt takes its bold outlines from Graffiti. It is a good example of what can be achieved by noticing everyday things around us and using what we see by translating it to our knitting.

The Bond pattern this month is a 'V' necked classic with added Fair isle bands for interest and colour.

The Out and About feature gives you insight into the further developments of 'electronic knitting'. One wonders where it is all going to end, nevertheless it is a very stimulating concept.

New this month is Link-up – a kind of pen-pal column. We have been approached by knitters from abroad who would like to correspond with knitters in this country so we decided to list them and if you are interested this is your chance to develop a worthwhile connection with people from far away but with whom you have a common link – our favourite pastime machine knitting.

As ever.

Jean

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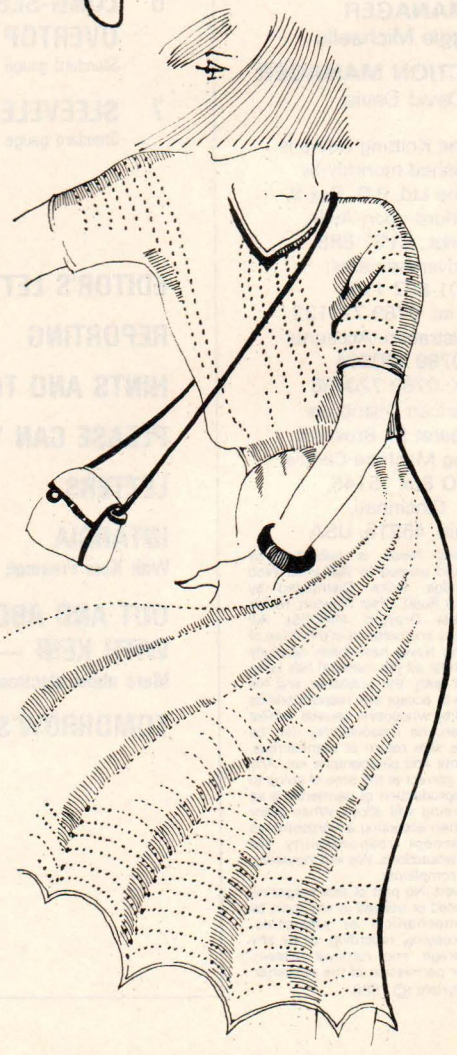

REPORTING

Pages of news, views and reviews. The editor reports on what's new in the machine knitting world, plus all the latest yarns, machines and publications. You'll find it first on these pages

YARNS

King Cole have been very busy of late — a new yarn, **Moby Dick** comes in the form of a giant 400g ball. It is an 85% acrylic, 15% lambswool yarn and comes in four shades, Natural, Red, Saxe and Navy. Intended for chunky knitting, Moby Dick is also machine washable. Four new shades have been added to their **Cotton Look Dk** yarn — Turquoise, Powder Blue, Sherbert and Shrimp and this yarn is available on 100g balls, whilst finally, two new shades have been added to the **Mohair De-luxe** range, Jade (no 22) and Cerise (no 4). Further details about their yarns can be obtained from King Cole Ltd, Merrie Mills, Old Souls Way, Bingley BD16 2AX.

The **Denys Brunton** range of yarns is proving very popular, **Neon,** a 100% acrylic yarn on a 340g cone is a fine yarn, available in ten shades, whilst **Denfine** is even finer, in eight shades and it, too, is a 100% acrylic yarn, it comes on a 250g cone. For details about the Denys Brunton range of yarns and stockists you can write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford, Cleckheaton, W. Yorks BD19 3QR.

Bramwell have introduced six new shades to the **Duo-Spun** range and Special Mint has been added to the 4 ply acrylic range which will be replacing no 444, another mint green colour.

Forsell have added new shades to two of their yarns. **Sirocco** now has Electric (a turquoise), Emerald, Melon, Petrol and Dusky Pink, whilst **Shamal** has Seamist (grey), Braemar (maroon), Brown and Silver Grey. For details about stockists contact T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.

An interesting piece of information regarding **Many a Mickle** is that they have just reduced their minimum trade order quantity to £100. For details contact Many a Mickle, (ref M), Hacking Street, Darwen, Lancs BB3 1AL.

Rainbow Exhibition Mohair yarn is now making its appearance at exhibitions around the country. This is a 78% mohair, 13% wool and 9% nylon yarn available from Rainbow Yarns at all major exhibitions. Their 4 ply mohair range is 82% mohair and they also have a 65% mohair tweed mixture yarn and a 78% mixture mohair marl. Rainbow hope to introduce new yarns at each exhibition although their stock range of yarns will be maintained, so look out for any specials at exhibitions from Rainbow Wools.

Argyll have recently introduced **Picasso** on a 100g ball. Available in thirteen shades this 97% Courtelle, 3% nylon yarn is machine washable. **Isis** is now in seven shades and is a 91% Courtelle, 9% polyester yarn that can also be machine washed, but is only available on a 50g ball. Finally, **Bianco DK** comes in five shades and is a 60.5% cotton, 16% polyester, 16% nylon and 7.5% acrylic yarn on a 50g ball — this is a hand wash only yarn. Due to the success of their business the **Rochdale Yarn Cellar** has moved to larger premises — the new premises are at 131 Rochdale Road East, Heywood, near Rochdale. This means that they will have more room for their yarns and classes!

Remember our special offer on **Foxstones Yarns** back in December? Well, there is a new colour in the Mohair Tweed range, Topaz (no 46). This is a tweed effect, brightly-coloured yarn on 400g cones and is 23% mohair, 73% acrylic and 4% wool. Further details can be obtained from Foxstones Yarns Ltd, Brearley Mills, Halifax Road, Eastwood, Todmorden, Lancs OL14 6EF.

Brockwell Yarns have introduced a **Lurex Mixing Service.** The idea is that they will spin a lurex thread with the yarn of your choice, for only an extra £1 per cone of the original yarn chosen. We have obtained swatches as samples and the lurex was spun with mercerised cotton — it looks great! They also spin lurex on to a lambswool and 20% Angora mix which looks very classy. For further details contact Brockwell Wools, Stansfield Mill, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ.

Patons are discontinuing quite a lot of shades and these include ten from the **Valencia DK** range, two shades from **Venus DK,** five shades from **Fiesta,** seven shades from **Diana,** eight shades from **Diana Discos,** eleven shades from **Diploma DK,** one shade from **Diploma 4 ply,** three shades from **Diploma Aran,** one shade from **Diploma Chunky,** two shades from **Waverley DK tweeds,** six shades from **Beehive 4 ply,** eleven shades from **Beehive Shetland Chunky** and finally, seven shades from **Beehive Chunky twirl**. As well as these, there are quite a lot of yarns actually being discontinued so check with your stockist first if you are about to knit up a pattern.

Sirdar have introduced five bright shades to their **Wash 'N' Wear Double Crepe** range ready for summer and colours include a yellow and soft orange.

Amberyarn have added quite a lot of shades to their ranges, these include quite a variety to the **Lurex range**. Navy is added to the Silver Lurex range and there is now a new Black with Gold, Black with Multi, White with Multi and White with Opal. Two new colours have been added to the **Instant Fair Isle** range. They now have a **4 ply 100% Cotton** in their range. It is on a 250g cone in seven pastel shades including peach, white and natural. A **2 ply cotton** is also available in white only. Further details of these plus the other introductions to the range can be obtained from Amberyarn, Greendale Mills, Windhill, Shipley, W. Yorks BD18 1QB.

REPORTING

★ DIARY DATES ★

June is a quiet month with the holidays imminent. The only date we have so far is: 18th-19th Alice Wilmshurst, Lydney.

GOSSIP

Diana of Ripon in Zetland Street, Northallerton now stock all makes of knitting machines, including Brother, Knitmaster and Passap as well as Hague Linkers. They have just about everything for the machine knitter, including beads, motifs and general accessories and there is also a knitting school for those trying to get to grips with machine knitting.

Bramwell have produced a video for knitting clubs all about the composition of Bramwell's acrylic yarn and how it is produced. It is available for hire free of charge from Eileen Metcalf at F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

CLUBS

Please remember when informing us about classes that it takes approximately three months for the magazine to progress through the writing and production to publication. If you would like us to publish details about your classes, we must know a good four months in advance.

Harlow College is about to expand its machine knitting classes into one day Saturday workshops where you can bring your machines and spend six intensive hours developing your skills. The cost per day is £9. We have only just been sent the information, unfortunately it was too late for the first date, Saturday 14th May, the Beginners and Basic Course. However, Saturday 11th June is the Basic Ribber Course and Saturday 25th June is Using Your Charting Device. Further workshops are being planned from September onwards. For further details, please telephone Miss J Ford at Harlow College on Harlow 441288, Ext 231.

This is almost your last chance to register for the **Ayr Summer College Week.** This residential college course will run from the 16th to 23rd July and will cover such topics as Designing With Tuck Stitch, Exploring the Ribber and Unbaffling Brother Electronics. Along with Diane Bennett, Diane Wiggin and Pat Reid, other speakers will include Carol Bentzon. An intensive week that will allow time to explore the lovely area around Ayr. Further details can be obtained from Diane Wiggin, Dept Catering, Fashion & Design, Ayr College, Dam Park, Ayr KA8 0EU.

Apologies to Joyce Minchester for not reporting earlier on your club, **The Knitterbugs,** of Tyne & Wear, as we didn't receive your first letter, but we did get this one! This club meets on Friday evenings from 7.00-9.00pm at the Resource Centre, Office Place, Hetton-le-Hole, Tyne & Wear. For details you can contact Joyce, the Secretary at 40 Rushyrigg, Blackfell Village, Washington, Tyne & Wear NE37 1HR.

The **Wythstyle Knitting Club** (very ingenious) are a new club that meet at the Sharston Community Centre, Fenside Road, Wythenshawe, Manchester on the second and fourth Tuesday of the month from 1.00-3.00pm. Further details can be obtained from Joan Bull on 041-436 1214.

The **Angus MK Club** is alive and thriving, they will just have had their Workshop, which was on the 8th May, so I hope that you had a good time ladies/gentlemen. Anyone who wants to join the club can contact Margaret Watt the Assistant Organiser at 6 Glenmoy Place, Arbroath, Angus DD11 5JL.

The **Jolly Knitters** meet at the Brunswick Methodist Church, Newcastle-upon-Tyne on alternate Tuesdays from 1.15-3.15pm. Further details can be obtained from Mrs M Heyworth on 091-264 1161.

There is at last a **Singer/Superba Knitting Club** in the Ashtead, Surrey area. They meet on the second Thursday of the month at 7.30pm. Further details can be obtained from Pamela Neville on 03722 72922.

The **Botley MK Club** meet at Hedge End Day Centre on the second Monday of the month from 7.30pm and they are pleased to welcome new members. Further details can be obtained from Mollie Ryves on 04892 6293.

The **Busy Needles Knitting Club** meet every other Wednesday at Bridley Moor High School, Bridley Moor Road, Batchley, Redditch from 7.30pm. I am told that they are a very informal club – more of a knitting social evening – one evening a lady brought in a spinning wheel and fleece and showed them how to spin! Further details about this relaxed club can be obtained from Mrs M Rowley on Redditch 69840.

The Meadow View MK Club have been going for four years and now meet at the Drayton Village Hall, Pond Lane, Drayton, Norwich, usually on the fourth Tuesday of the month at 7.30pm. This club try to arrange evenings out and demonstrations etc and the evening costs £1.20 which includes a raffle and refreshments. Details can be obtained from Jo Turner, Club Secretary on Norwich 867332.

The Weston-super-Mare Knitting Club meet on the fourth Thursday of the month at the Victoria Methodist Church Hall, Weston-super-Mare. Any information about the club can be obtained from Mrs M Hobbs, Secretary, on 0934 20186.

Another change of venue – the **Bishops Cleeve MK Club** now meet at the Village Hall, Tythe Barn, Evesham Road, Bishops Cleeve, Cheltenham, Glos. on alternate Wednesdays from 2.00pm. Further details can be obtained from Joyce Cullimore on Cheltenham 674027.

The Malvern MK Group had a very successful inaugural meeting back in March with thirty knitters attending. Further meetings will be held on the last Friday of the month at the Malvern Hills College of Adult Education from 7.30pm. Further details can be obtained from Mrs Aileen Pendle and Leigh Sinton (0886) 32012.

AT THE SHOWS

Back in March, we attended four main shows. The first was the **Busy Needles** show at **York Racecourse.** Always well attended, this exhibition showed the latest yarns from Amberyarn, Denys Brunton and Forsell as well as demonstrations from Knitmaster and Brother. The fashion shows were provided by the Louise Morton Model Agency and talks were given by Pauline Turner.

The following week saw the first **Welsh Knitting Fayre** at **Bridgend.** As with the earlier Cardiff venue, the first two days were very quiet, with Saturday being the busiest of the four days. Usually, Sunday is as busy but not this time. Paul Baccara staged the fashion shows and exhibitors included Rainbow Wools, Bramwell, Yeoman Yarns and Newport Sewing and Knitting. Rob and Vanessa of Newport Knitting are well-known to their customers and with their young, dynamic attitude their business is flourishing. It was also good to see Singer attending the show as well as Pfaff. It is the back-up provided to customers that I feel makes the difference between success and failure. If manufacturers are available at shows and seen to be able to provide good back-up then the public becomes aware of their name and more willing to purchase their goods. Singer are attending more and more shows, obviously with this in mind — it certainly worked for Brother.

After Bridgend came Scotland, with the **Scottish Machine Knitters' Open Day** at the **Cardonald College** in **Glasgow.** Although a smaller venue, this first-time exhibition staged by the Scottish Association was well attended and included a variety of demonstrations, including stitch patterns, machines and yarn, again Singer, Brother and Knitmaster were represented. It was great to see Jessie from Knitmaster again after a couple of years. Diane Wiggin helped to organise the event — you might remember Diane as part of the Brother team, she now teaches at the Ayr College, having left Brother to be close to her fiance, Alex Quinn, Area Sales Manager, Scotland for Brother. Many thanks to Diane, Alex and Nan Bain, Chairperson of the Scottish Machine Knitter's Association for their hospitality.

On the same weekend as I was in Scotland, Joan attended the **Hobby Horse** event in **Cwmbran.**

The day for Machine Knitters actually ran into two this year, on March 26th and 27th at County Hall in Cwmbran. The Hobby Horse days are always a pleasant event with the satisfying knowledge that all profits go to charity — this year it was the turn of Action Research for the Crippled Child and Gwent Autistic Society (for St Cadocs House) to benefit.

The fashion show was by machine knitters for machine knitters and the lack of standard model sizings assists many to see what sort of garments really would suit them and what high standards we 'home knitters' can readily achieve.

Demonstrators on Jones+Brother, Knitmaster, Passap and Knit Aid (Toyota machines) were kept very busy, demonstrating their latest machines and accessories, whilst displaying tempting swatches of all the latest techniques. Iris Bishop's stand never fails to surprise and delight and her new Intarsia booklets were well received, with the results shown to colourful advantage. Lee Bee Lifestyles must have punchcards or Intarsia designs for every topic, but if your preference is for adding to the work later, then Websters' punch offered an attractive alternative with their punch pile embroidery as did Yarn Barn with their sequinned motifs.

For the book lovers, MKN were there with all their mags and Collections, whilst Maureen Coxon offered her knitting ideas in some new booklets plus a pattern book for the larger lady and *Machine Knitting Journal's* editor showed her newsy magazines.

It was quite impossible to go home without buying a cone of yarn with such a choice from Nantiago Homecrafts, Conecraft of Bristol, Woolly Jumper, Marion Wools and Things T Knit — it was somewhat easier to hide the delightful buttons from Peapods to Zebras!

With the larger cafeteria open downstairs and the event spreading the visitors over two days, the facilities were comfortable. The day was friendly and enjoyable and one that I (and I'm sure the many charities who have benefited) and my knitting friends hope will continue to be Cwmbran's Machine Knitting Day of the year for many years to come!

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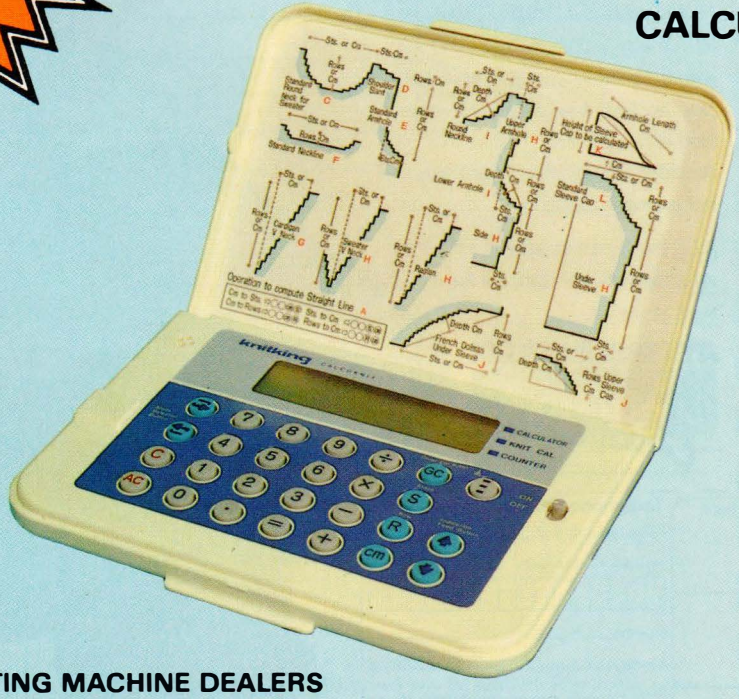

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REPORTING

COMPETITION WINNERS

The five lucky winners of the Ewe-Knit/Bramwell competition are:

W. H. Causey,
Witham,
Essex.

Mrs. A. M. Haddock,
West Drayton,
Middlesex.

Mrs. Greenbank,
Exhall,
Coventry.

Miss L. D. Batt,
London,
E16.

Mrs. S. M. Bell,
Aldridge,
West Midlands.

The photograph shows Keith from Ewe-Knit and Tony Bramwell drawing the winning names.

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The style illustrated is "Sophistication" from our Duomatics pattern book.

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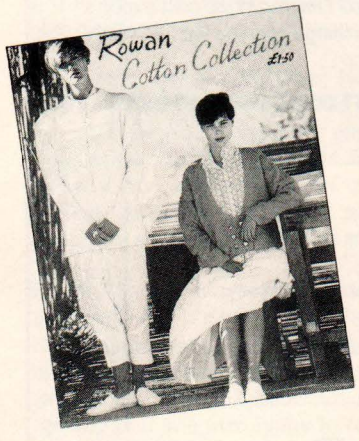
Books and Patterns

Fran Francis recently produced a punchcard design book under the title of a collection of **Riviera Designs** — a selection of bright, jazzy, Fair Isle 24 stitch punchcard designs. The amazing thing was that it was Ken, her husband, who actually designed the punchcards! Fran and Ken have now gone one stage further and you can meet them at many exhibitions with their punchcard and Intarsia ideas. For further details you can write to them at 27 Berry Head Road, Brixham, Devon TQ5 9AA.

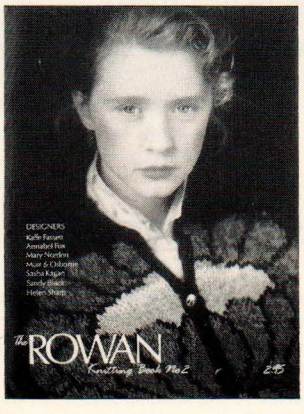
I have also just seen **Macknit 5.** Although it does have a couple of good articles (one about Regine Faust and another about the handicapped/disabled being able to use knitting machines) it does seem to be lacking a little of its sparkle, it has some very trendy patterns, a little too 'way-out' for me, but it does have a few good ideas. Available through selected stockists in this country including Metropolitan Sewing Machines.

Anyone who orders **Rowan Knitting Pattern Magazines 1 & 2** will receive the **Rowan Cotton Collection** free. To obtain this special offer contact Rowan Yarns, Green Lane Mill, Washpit, Holmfirth, W. Yorks HD7 1RW.



Kathleen Kinder has been teaching, lecturing and writing books about machine knitting for some time and is well known for the huge amount of knowledge she has amassed about machine knitting. **Book 2** of **Handtooling for the Chunky Knitting Machine** is now available and, like its predecessor, contains a quantity of valuable information about getting the best from your chunky knitting machine — whether it's a Bond or a Brother 260, you can develop your handtooling skills. Costing £6.95, the book is available from Kathleen at Valley View, Giggleswick, Settle, N. Yorks BD24 0AB.

Another book that we've been looking into here at MKN is also by **Kathleen Kinder** and published by Batsford. **The Technique of Knitweave** explores the use and design of a much-neglected part of our craft. This technique produces a fabric on one side similar in appearance to loom-woven cloth. This book allows you to increase your knowledge of fabric stitch patterns and helps create some stunning effects. Available from Batsford stockists at £14.95. For further information contact B.T. Batsford, 4 Fitzhardinge Street, London W1E 1YZ.



The **Forsell Three Ply Collection** is now available and contains a variety of patterns including a suit, various sweaters for men and women and cardigans all knitted in Forsell Sirocco. Available from Forsell stockists.

All too often, Passap and Pfaff knitting machine owners feel that they are being left out of the pattern market. I have just got hold of a book for these machines by **Retha Giliomee** entitled **Creative Machine Knitting.** Although written by a South African lady it is in English and the patterns are given in the short continental style for the European market, but are fairly easy to follow. Although written for Passap machines, there is a conversion page that explains symbols for machines that differ from the Passap models. The book is available from Crafts of Quality Books, 1 Wingrad House, Jubilee Street, London E1 3BJ and costs around £9.

Studley have now launched their **Pattern Books 2** and **3** for use with their new yarns. Book 2 contains four tops and a skirt pattern whilst Book 3 is for babies. Available from Studley yarn stockists.

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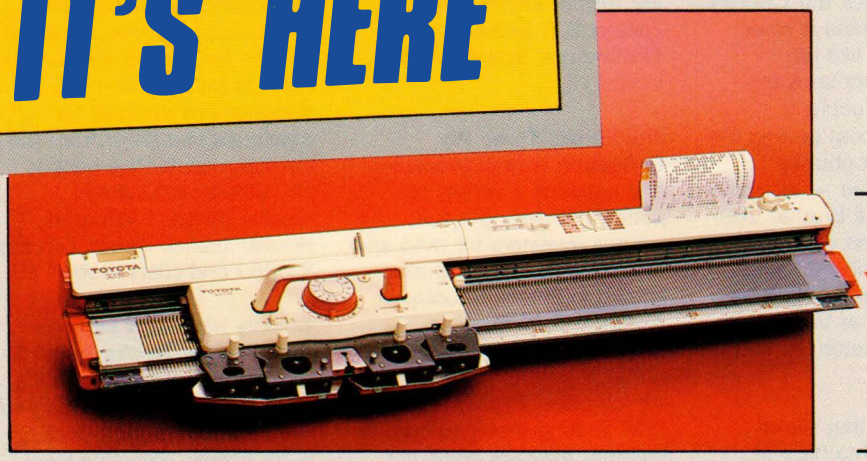

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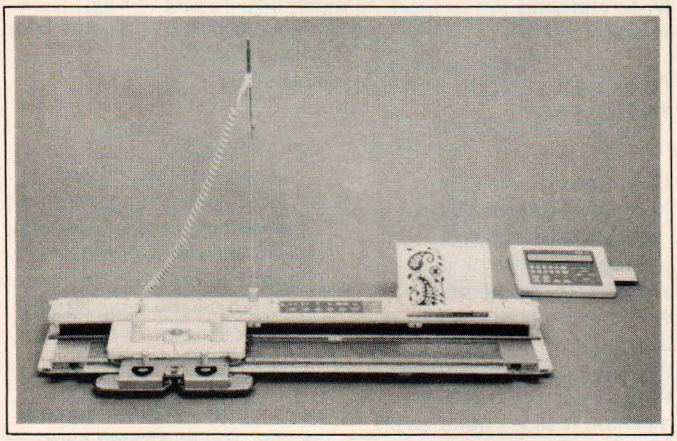
At last **Knitmaster** have introduced an Intarsia carriage for the Zippy 90! I remember when this machine was launched, I said to the MD of Knitmaster that it needed an Intarsia carriage and that was two years ago. The carriage will be available from Knitmaster stockists, is product AG-10 and will allow you to knit Fair Isle as well as Intarsia.

Impex Creative Crafts have informed us about the latest addition to their range of sequins/beads etc. **Dazzling Designs** are iron-on rhinestone motifs. These washable and dry-cleanable designs are available in a variety of patterns such as hearts, flowers etc. Simple to use they offer another way to brighten up your knitwear. For details about stockists write to Impex Creative Crafts, Metro House, Second Way, Wembley HA9 0TY.

Mrs V Pain has written to us about a new item she will be launching shortly. As a teacher of machine knitting at adult education level, she could not find the product she wanted, so, like most of us, she produced her own. **The Machine Knitter's Design Board** is a re-usable chart for designing knitwear and punchcards. It is a solid board printed with stitch-proportioned rectangles with a total of 200 stitches by 320 rows. One part of the board has 24 stitches and 60 rows sectioned off for designing punchcards. The whole surface is wipe-clean and when the design is completed it can then be transferred to the comprehensive (A4) record sheets provided. The kit costs £14.95 plus £1.95 p&p and comes complete with the board, two water-soluble pens, full instructions and a set of record sheets all in its own bag. For further details contact Mrs V Pain, The Sycamores, Llsworney, Cowbridge, South Glamorgan CF7 7NQ.

Pocahontas Ltd have made an adaptation to the **Passap Form Computer** so that it can now be used in conjunction with all standard and fine gauge **Japanese knitting machines.** The computer is a device for easy calculation of garment shaping. It will tell you how many stitches to cast on, increase, decrease and cast off and when to do it. Buttonhole bands are made easy by the computer telling you when to make a buttonhole. The computer comes complete with a Computerised Pattern and Instruction Book, with amendments where applicable when using Japanese machines. For further details contact Pocahontas Ltd, Scarrow Beck Farm, Erpingham, Norwich NR11 7QU.

MACHINES



Having written last month about the new **Knitmaster 580 Electronic** we are now able to reproduce the official photograph released by Knitmaster. Their Press Release tells us that the **Designmaster Electronic** (which is its official title), along with the **Design Controller** (the little box beside the machine) can knit non-repeating stitch patterns up to 200 needles wide and 1,000 rows long. All you have to do is draw your patterns on to the mylar sheet (if the design is 200 needles wide you will have to draw your design on to four different sheets) and then put the cards into the machine so that the Design Controller can memorise the pattern, and off you go. The new electronic is now available from your local Knitmaster dealer.

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HINTS AND TIPS

Have you overcome a specific problem? Share your discovery with other readers and we'll pay you £5 for your trouble!

Dear Editor
I thought I was the only one to be so silly, but I find I am not!
When I mark my punchcard with a permanent marker pen, I always work from the bottom upwards — presumably because that's the way the pattern is knitted — but as I work up, my hand smudges the ink.
Either work from the top downwards, or if you want your card to begin on row one — turn both printed design and card upside down, and work from the top downwards.
Jo Gray
Haydock
Merseyside

Some people use a lead pencil instead of the marker pen - not quite so messy as it doesn't smudge. **Ed.**

Dear Editor
I have found another use for clothes pegs.
When linking small light garments such as babies' and toddlers' cardigans I found knitting slipped off the first ten or twenty points whilst I was pushing the remaining knitting on to the linker. One or two spring clothes pegs 'clipped' on to the points at intervals keep the stitches on.
Also, when taking the cast-on comb off the rib, I find a large safety pin placed over the end of the wire, makes it easier to pull the wire out.
Mrs A S Dalziel
Thornhill
Dumfries-shire

Two for the price of one - can't be bad. Thank you Mrs Dalziel. **Ed.**

Dear Editor
Thank you for the lovely designs in the March edition of MKN, what a welcome change from the regular sweaters. When I arrived at page seven accessories and read about the colour-run remover, I thought of an old method I used before the days of synthetic yarns and run-proof dyes. This is used before the event of ruining a garment.
Put one teaspoonful of Epsom Salts into the washing water, this sets the colour. I knitted a child's red cardigan with white Angora rabbits and it stayed as good as new.
Olive Taylor
Coventry

Thank you for your kind words and tip. **Ed.**

Dear Editor
I was having trouble with casting off from my single bed machine — the end result always seemed too tight, until I hit on this simple solution. After casting off the first three or four stitches, rehang the first stitch on its original needle and continue casting off. With wide or heavy garments it may be necessary to repeat this every twentieth stitch. The end result is a neat edge of the correct width.
Gail B Thomson
Glasgow

I expect you know to work your last row of knitting on tension 10 Gail? but thanks for the tip. I'm sure many readers will try it. **Ed**

Dear Editor
Towards the end of last year, I was having problems using my Knitmaster 360 and ribber. Stitches dropping or not knitting properly, all sorts of silly little problems.
I read a good many knitting books and I remembered reading somewhere about how to service a machine. It is a few hours of time as you have to take out all the needles and clean them individually, clean the rest of the machine with methylated spirits (or surgical) and de-fluff it. I used the tools to my sweeper to aid this process. Well, now I am glad to say it is working properly again and I am back to getting enjoyment from it. Also, every now and then the ribbers do need to be checked to ensure that they are fitted correctly. I hope this will help someone else as it did me.
Renee Davies
Warley
West Midlands

I think thorough cleaning of our machines often gets neglected for one reason or another so thank you for the reminder. **Ed.**

Dear Editor
I have been very grateful for hints and tips to make knitting on my machine much easier, and wondered if this hint, which I've only just worked out, would help other readers.
I am making a suit in Yeoman's Grigna for 'the Mother of the Bride'. The skirt has the new flared shape and I was getting very muddled about the number of panels completed. I thought if I put a marker at the waistline on the last row of each panel it would be so easy to count.
M.A. Harrison
Preston

Quick, easy and accurate. Thanks, **Ed.**

Dear Editor,
In reply to Gaynor Dunstor's request for information about castors, I don't think this would work as the table would move about while being used. However, I use those plastic furniture cups. When I want to move any machine it slides quite easily.
Mrs Ann Poprdan
Kings Lynn

A sheet of cardboard under the legs also works. I got a large box from the supermarket, opened it up flat, slid it under the machine and then just pulled the cardboard into position - the machine came too! **Ed**

Dear Editor,
A little tip regarding your Christmas stockings. As I had 40 to do, I had to find short cuts in the time spent knitting them, so I used my seven prong tool with every alternate prong down and transferred the alternate stitches this way, doing it four times as quickly. When making the hem, I used my three prong tool to lift up the stitches. The picot hem was knitted very quickly indeed.
Mrs Agnes Clark
Clarkston
Strathclyde

Dear Editor,
I am a relative newcomer to machine knitting, but have found out, mainly by trial and error, why my decreased stitches kept falling off the ends when doing Fair Isle work, so maybe the remedy will help others like me.
When you have decreased your stitches, push the needles right back to working position by hand, even if decreasing a few stitches.
Another thing I've found out is that when you have separated for the neck and knitted the left or right side (marking punchcard of course), take the time to put the needles back to working position using the transfer tool, otherwise all the stitches drop off. Many is the time I've had to pick up the second half of my Fair Isle work until I realised this.
I hope these tips will help your newer knitters, it has helped friends of mine who were ready to put their machines back under the bed.
Mrs V Brooks
Manchester

Dear Editor,
I have recently purchased a YC6 Colour Changer for my Knitmaster machine and find its varied uses widen the scope of my knitting and are also time saving when using different colours.
However, readers may be interested in my tip for punchcards for the Jacquard facility. The illustrated card supplied is banded in two colours every two rows for guidance when punching the card for the colours to be knitted. I use a roll of punchcard and mark the rows like the illustrated one with a felt marker pen every two alternate rows. It is easier then to mark the pattern for punching.
I hope you can follow my instructions and that the idea may be of use to other readers.
Mrs Cynthia Williams
St Andrews
Fife

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HINTS AND TIPS

Dear Editor,
When doing Intarsia, I found it very frustrating when I kept losing track of the row I was working — until I went past a typing shop and saw a copy holder with a line guide. This will hold the pattern in place and help emphasise the row being worked. I do a lot of Intarsia and this has saved me hours, I hope other readers find it useful.
Mrs D Moorhouse
Westcliff-on-Sea

Dear Editor,
I have been knitting on my Brother KH836 for just over 12 months and like many, have become hopelessly addicted.
To save punching blank cards as a record of designs and motifs (just in case someone chooses one for their garment) I buy from the stationers, sheets of ⅛in squared paper which I cut into rectangles of approx 4in x 8in and use these to copy the design on to. This way I can add to my library of designs at a fraction of the cost of using cards. And I only punch a card for a definite order.
Pat Nicholls
Bromsgrove

Dear Editor,
After spring cleaning my left-over wool cupboard, I found I had lots of 'ends'. Some quite big — namely navy after knitting 30/32in chest school jumpers. I thought it was a pity they weren't all the same dye or brand. There was really too much to use as a second colour. So after thinking about it for a while I came up with this idea:
I knitted all the welts from one cone then used two colours for main plain knitting — I programmed colour one for two rows, colour two for two rows and repeated the four rows throughout.
I was rather pleased with the results which gave me a 'free' cardigan and as the colour changes are 'uniform' it looks quite good. (My son now wants a jumper in the two differing shades of red which I have left over.)
Mrs L A Dore
Bordon
Hants

Dear Editor,
I enjoy reading your magazines very much, especially 'Hints & Tips' from which I have learnt many things.
I was rather upset one day when my large ribber weight fell on the floor and the hook broke off. My husband took it to his workshop and a few minutes later came in with a cup hook screwed into the top. Apparently, he just drilled a hole and then screwed in the hook. I was really pleased.
D J Gane
Bordon

Dear Editor,
After I've finished knitting each item, I pop a small amount of the left-over yarn into a large polythene bag (keeping pure wool in a separate bag). This means that I have an almost infinite variety of shades and types of yarns, so if I need to mend a hole, or reinforce a worn area etc at a later date, there's always a length of matching yarn handy.
A friend's daughter spilled paint on a sweater I'd made her, and couldn't get it off, so I was able to find her some yarn to Swiss darn over it.
My 'oddments' bag is also useful for matching up yarn for darning socks as well (I keep my wooden 'mushroom' handy in the bag) and my daughter and father-in-law always know where to match up their mending too!
Mrs Pauline Hatton
Nuthall
Nottingham

Dear Editor,
A small tip that may help someone. When I knit a separate band for a cardigan, I mark every tenth row with WY, so when I sew it on the garment I can be sure to get exactly the same rows down both bands by counting my rows — which is easy matching the waste yarn.
Carmel Ryan
Co Offaly
Eire

Dear Editor,
As a new machine knitter and reader of MKN, the first page I turn to is Hints and Tips. So I am really pleased to have a tip of my own to pass on.
When the much dreaded catastrophe occurs and your work lands in your lap, before attempting to put the stitches back on the needles, slip stitches on to a fine 2¼mm circular knitting needle. I find it much quicker this way and easier to transfer to the machine.
Maddeline Flynn
London SE11

Dear Editor,
Here's yet another kitchen gadget idea. I have a super punchcard box, an old fridge was being thrown out, I salvaged the clear perspex salad box, complete with lid, absolutely made for punchcards and I even keep knitting needles and stitch holders in as well. My Tupperware jug with flip up lid to the pourer is ideal for those balls of wool that otherwise bounce around the floor. My plastic small drying rack propped against the wall above my knitting table is great for pegging MKN pattern book on and notes of row numbers, colours etc.
Mrs B Wheatley
Stafford

Ladies, we are going to have nothing left in our kitchens at this rate. **Ed**

Dear Editor,
Having been an avid hand knitter for years I am now a machine knitting nut and get 'withdrawal symptoms' if I leave the machine for any length of time.
I have just started a new project to use up remains of cones. When my children were young I started making a crochet square using the left overs of baby jumpers etc, and now my daughter (12) has a colourful bedspread with many memories for myself as I can remember all the jumpers, dresses, etc, and the stages of childhood the children were at.
I now machine knit for family and friends and have started another square using remains of cones. Hopefully in the years to come it will hold as many fond memories for me.
Thanks again for all your hints and tips.
My daughter is off school unwell and is learning to make her own square.
Dorothy Rodden
Greenock

It is always nice to have something around us which recalls fond memories – particularly if they are in constant use. I do know that many charities welcome these knitted squares to make knee rugs and the like. **Ed**

Dear Editor,
It took me a little while to discover why I was sometimes getting oil on my ribbing: it was the ribber covers, which I did not always put on the same way up, and they were transferring oil from the slide to the sinker posts every time they went on a different way up. The cure was to put 'T' for top on the covers with a permanent ink felt-tip, and voilà, all marks have ceased, as the covers always go on the right way up.
Ms R Fausto
Great Yarmouth

Dear Editor,
I have just finished the cardigan on the front cover of your April '88 magazine. What a lovely pattern and the neckline worked in hold position is a great improvement on the usual method.
I worked the right hand band and hung it evenly on the needles as in the pattern, but then before casting off I jotted down the number of needles where the top of the welt and each row of coloured dots (or stripes) came. Then when hanging the left front on the left band I referred to the needle numbers jotted down and hung the welts and rows of coloured dots on the corresponding needles but reading them in reverse order.
This is an easy way to ensure that stripes across the front of a cardigan match perfectly. I hope this idea will be useful to your readers in lining up horizontal stripes across a buttonband. I find it a great help.
Jackie Parten
Swanage

A very sensible idea, one which I am sure will help both the experienced and the inexperienced knitter. **Ed**

Dear Editor,
On reading through the Hints and Tips pages of the February issue, I was inspired (as I am with all the tips) by Mr Hallam's tip on knitting the neck of a patterned jumper and thought that he and other knitters like myself would like my tip.
Before putting my stitches in to hold position, I take a piece of waste contrasting yarn and lay it over the needles which have been selected then under the needles that have to go back to the normal working position. When I am ready to knit on the second side of the neck I simply push back the needles with the wool under them and leave the selected needles in D position. Voilà, problem solved.
Mrs Jean McMillan
Hamilton
Lanarkshire

Dear Editor,
Having knitted two suits from a pattern in last March's MKN, which turned out very well, I was dismayed when on starting another suit my machine played up. No way could I get going!
I checked the tension, and my son checked the machine and everything was OK.
Then, when I noticed that the yarn was very uneven as it came off the cone:
"Rewind the wool," suggested my son.
This I did, having first threaded it through the wax block, which I got with my machine.
Well, it worked like a dream and this suit turned out the best of all. So if a machine is playing up do check the cone.
Eileen Fife Shaw
Blackpool
Lancs

Dear Editor,
Here is a double bed tale of woe! It may be usefully included in the hints and tips section.
On two occasions, I've spoilt work when using the double bed of my knitting machine, due to very slightly bent needles. On the first occasion, I was using English Rib and although I'd knitted a tension swatch, the offending needle lurked outside my sample needles! As it's nigh impossible to see the right side of the garment without being a contortionist, the needle left its trail of imperfection unseen until the garment piece was completed. It needed re-knitting.
On the second occasion, I was knitting the snood (October '87 MKN) and didn't even attempt a tension swatch! I missed the slightly imperfect needle (not, I might add, the same one as before) and a noticeable flaw was revealed on completion.
In each case, the needle was on the main bed and hadn't caused any problem when single bed knitting.
In future I will knit with all the needles on the double bed before starting a garment.
Could I say how helpful MKN is and how I only wish there was more time to try all the patterns I like.
Mrs B M Jackson
Leeds

Dear Editor,
I recently had to unpick a large tension swatch in order to finish a sweater. It had been knitted six months and was very crimped and washing did not remove the crimps. I looked round for inspiration, as it was acrylic I had to be careful and then I spotted my two-pint aluminium measure and wound the yarn round that, filling it with boiling water and leaving it to get cold. Hey presto straight yarn!
I have since pulled down the back of a sweater and wound it round the radiator in the bathroom with the same good result, and I could not see any difference between that and the new yarn on the cone.
Mrs Gwen Plumtree
Bourne
Lincs

Dear Editor,
Has that double-ended bodkin gone missing again? Try checking the magnets on the carriages! My bodkin was stuck to the ones in the rib connecting assembly and I'd been using it for some weeks before I spotted it. Wasn't I lucky it stayed put!
Mrs Christina Parks
Cheshunt

Dear Editor,
I've taken your magazine for quite a while and find it very helpful. I was very short of somewhere to store my cones of wool and did something I thought you might be interested in. I straightened old wire coat hangers but left the hook, then I threaded my cones turning up the bottom of the wire to prevent the cones from slipping. I then hooked them on to a rail in the cupboard and I have stored quite a number of cones this way, also I can see exactly what I have.
Mrs L Instore
East Denton
Newcastle-upon-Tyne

Dear Editor,
I was finding it difficult the other day to thread one yarn through another cone in order to twist it. I was in a hurry and I just couldn't get it through, and then there on the floor in front of me was my ribber casting-on comb with the hooked wire sticking out at the end. It occurred to me to use the wire as a large needle. I put the yarn in the hooked end and pulled it through the other one easily.
Mrs Georgina Gregory
Rainham
Essex

Dear Editor,
How many machine knitters have trouble opening needle latches? What a waste of time it is and what disasters there are if you miss one or even two!
I have found the Jolie Unicorn tool, made for re-hanging slipped stitches, just right for opening latches all along the bed in one go.
Mrs D G Williams
Bristol

Dear Editor,
I have just been reading your *Machine Knitting News* page by page as is my normal practice every month. As I read Janet Gledhill's tip on threading up the Hague Linker, I think I have found another method which for me is easier as I have difficulty threading any type of needle anyway, I use a needle threader — no problem.
Mrs S M Hayward
Corwen, Clwyd

Dear Editor,
I have a tip to pass on to readers. Recently, I was knitting a couple of Fair Isle hats and mittens for some of my family going on a skiing holiday. I have a Jones 881. The mittens seemed very thin for the temperature of ski resorts, so I tried to think of adding extra warmth and came up with the idea of a lining i.e. this knitted as mitt but in plain knitting minus the ribbed cuff. Hooray — it works! I sewed up the mitts individually and inserted the lining, slip stitching edge of lining to cuff at base of thumb and just catching the tip of thumbs together, also tips of fingers to firm lining. It is also possible before sewing up to pick up stitches from cuff and knit lining from that and sew up the two portions together, this also works. Makes a beautiful warm mitten.
I Willis
Erith
Kent

Dear Editor,
I had an idea the other day which I thought you would like to hear about. I like knitting dropped shoulder style jumpers, but I now shape slightly by casting off approx two inches (adult size) at the beginning of the armhole shaping and then carry on knitting to the shoulder. This is still quick and easy, but makes a better fit, with less bulk under the arms.
The only problem was that this two inch piece has to be stitched to the top of the sleeve, which is fiddly and difficult to get a neat edge. So my tip is that I join the front and back shoulders, then pick up the stitches needed for the top of the sleeve from the armhole section, with wrong sides facing you pick up the nearest edge stitch from the cast off stitches and hang it on the end needle nearest the carriage (two stitches on this needle). Knit that row, and repeat at the other side. Carry on doing this until all the stitches have been knitted in and then carry on knitting the sleeve downwards to the cuff. This seam is neat and strong.
Mrs Jean Hill
Yeovil

Dear Editor,
A tip which may save someone else some unpicking — when using punchcard cut from a roll (cheaper and so much less wasted card) take care that the end of the card doesn't curl back and feed itself into the slot. Twice now, my pretty motifs have been messed up in this way and I have had to unravel the knitting.
Madelaine Kirke
Aldershot

PLEASE CAN YOU?

Searching for a particular punchcard, a club in your locality, or operating instructions for an out-of-date machine? Let this page help you track them down.

Each month the list of requests for information and help becomes lengthier. Instead of noting each individual request, as the response is the same in all cases, 'If you can help - just send to or contact us here at MKN and we will certainly forward to...' in future this will be given once only, to make more space for other requests for help.

Dear Editor,
My husband recently bought me a Bellinky Linker 120 stitch machine at our local sale-room, unfortunately there are no instructions or manufacturers' address. It is a new machine and hardly used so if any of your readers could help me I would appreciate it. Also with the machine was a very old German knitting machine called a Strick Matador, has anyone heard of this make before?
Mrs K Pearce
Telford

Dear Editor,
I am the owner of a Corona Temic CH-501 knitting machine purchased through an advert in the local paper twenty-four years ago.
It was never used and now I am anxious to get to grips with the magic world of machine knitting. Alas, I cannot find the manual to tell me how to work it. I would be most grateful if someone had a copy they no longer wanted.
Mrs B Stannard
Bracknell
Berks

Dear Editor
I am a beginner to machine knitting and, although I am not proficient, I would like to obtain a punchcard or Intarsia instructions for a Parrot. I own a Toyota 858 machine, 12 st punchcard. Can anyone help me?
Mavis Hines
St Helens
Merseyside

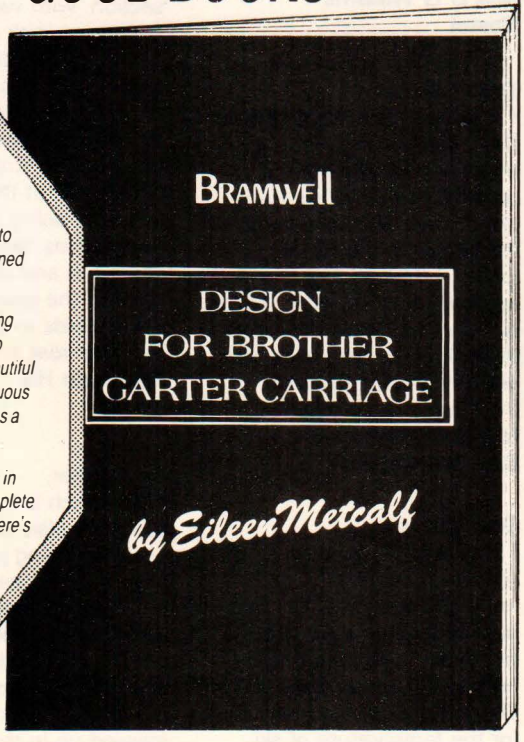
Dear Editor,
Please help! I need a 24 st punchcard of a Red Setter. Can anyone help me find one?
Mrs Lynda Gambrill
Calmore
Tolton

Dear Editor,
I have just acquired a Singer Magic Memory knitting machine model No KE1200. I could really use some punchcards (blank for preference) for this machine. Spares are now unobtainable for this machine but perhaps one of your readers could help.
M Whitfield
Carnforth
Lancs

Dear Editor,
I have a rather old Passap automatic knitting machine RZ 56A16 (single bed), but no instruction book for it. Do you think you could help me in some way? I did 'phone Passap but they could not help me because the machine is so old. But at the same time it is in good condition. I would be most grateful for any help.
Mrs R Charge
Thetford
Norfolk

Dear Editor,
I am the owner of a Vogue Knitting Machine. Can anyone please tell me where I can get a row counter and replacement needles for this machine.
Mrs V Ashman
Frome
Somerset

GET INTO **Bramwell's** GOOD BOOKS



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Hague

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LETTERS

Are you an experienced machine knitter or an absolute beginner? Do you have a funny story to tell us or a tale of woe? If your anecdote raises a smile or helps out another machine knitter, we'll pay you £5!

Dear Editor,
I was delighted to read Pauline Potter's way of producing letters on punchcard machines in the hints page of February's MKN. But why stop at letters, I thought? For this discovery means that:
(a) ideas for Fair Isle can be tried out without actually having to punch out a card, saving cost and possibly time.
(b) we can do Fair Isle on hand-selected needles, which I had previously thought to be impossible. So one is not limited to Fair Isle designs which fit a 24 stitch repeat format, but can use Fair Isle designs found in hand-knitting patterns which use 5, 7 or 9 — or any number of stitches as their base. And the sky's the limit with the design possibilities. What about a row of Egyptian hieroglyphics or other exotic alphabets?
My machine is a Knitmaster 360, and I have a couple of hints, after trying out Pauline's suggested method. She says use any punchcard locked on row one. I find it has to be a totally unpunched row. Also, I found it helpful to use the yarn separators as shown in the instructions for single motif knitting — main yarn in feeder one *over* them, second yarn *under*.
Thank you Pauline for a super tip. My knitting will now have some added excitement.
Vivienne Rowett
Yeovil

Thank you Vivienne for expanding on Pauline's original idea. **Ed**

Dear Editor,
Despite learning machine knitting to ULCI Stage 1 standard, I have made time-consuming mistakes which I intend never to repeat.
I recently saw a lady with an adaptation of the three-striped jumper featured in your first issue and later repeated. It comprises knitting the stripes and picking the stitches up to create a ridge and wavy effect. I knitted the sweater in red, blue and white and was very pleased with it. The lady, however, had made hers in shades of black, tan and cream and it looked great.
I have a large collection of wools and I chose three colours from my stock. I used an industrial peachy slub for one of the colours. It was very fine and I had to use and wind off eight strands to achieve a three ply which meant it was always catching and knotting and proving very difficult to knit.
I knitted the usual tension squares and knitted up the sweater. Before I made it up I pressed it with my steam iron. To my amazement the colour started to disappear where the water touched it. The cheap mill wool had no dye fix and the colour washed out.
Never again will I not wash and press a tension sample before I start knitting, it is not worth it.
Hilary Wright
Denton

Most of life's lessons are learnt the hard way Hilary, but many readers will benefit from your mistake. Thanks for telling us about it. **Ed**

Dear Editor,
I just had to write to you to say how much I agree with Mr A. Hallam (February magazine). I decided to try the same method several weeks ago having had problems in the past. It saves so much time and a lot of frustration.
I only came back to machine knitting in 1987 although I have had my machine for about 12 years! I've had bursts of using it over the years but I was never very enthusiastic as I was a very keen hand knitter. However, early last year I saw your magazine in a newsagents and bought it. What a revolution has taken place since the late 70s early 80s. Which pattern in the magazine I bought has inspired me? The ski sweater! I fell in love with it along with several friends. I have now knitted several and have been inspired to create some of my own patterns, also placed a regular order for your magazine. I find all the letters so helpful and they make me feel I am not alone in my struggles.
Although I have managed many sweaters etc in the past I never had much confidence. I recently bought a ribber attachment for my Jones+Brother machine and instead of trying to learn how to use it from the manual (as I had done with my single bed) I enrolled at evening classes (a thing I was unable to do before as there was no such thing). In the first two classes I have learnt some very useful tips and easier ways of doing something which a manual could never teach one. If I learn nothing else my enrolment fee is well spent.
I would like to say to all those would-be machine knitters with machines back in their boxes, under beds etc, take heart and try again. Thank you for a super magazine. I wish you had been around when I first started.
Margaret Howland
Stroud

Thank you for your encouraging letter Margaret. I'm sure, after reading it, many despondent knitters will take heart and try again. **Ed**

Dear Editor,
As a relative newcomer to machine knitting I find MKN absolutely invaluable.
So many of your readers seem to be interested in collecting for charity, I wonder if many of them know of the aluminium recycling campaign.
The scheme has been established by four major aluminium producers and is a long-term project to try and reclaim some of the two thousand million aluminium

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drinks cans we use in this country each year.
This means a potential £13 million per year for charity, less rubbish to dispose of, less bauxite to be mined (by open cast strip mining) and, to recycle aluminium takes 95% less energy than to produce from ore.
There are other benefits too, while walking our dog recently in a beautiful country park my husband and I cleared 69 cans from one car park and these days we rarely walk the dog without taking a carrier bag with us.
Further information, education packs for schools etc may be obtained from: The Aluminium Recycling Can-Paign, PO Box 57, Newport, Gwent NP1 9XS.

Carmel Dobson
Eton
Windsor

Sounds a first class idea and one all the family can participate in. Thanks for the information Carmel. **Ed**

Dear Editor,
In the March issue, I was reading about City & Guilds and NWRAC and ULCI courses. Yes, great, but as said, not everyone can get to them. There is however a correspondence course available.
It is CACC accredited and there is a diploma at the end of the course. The standards are high. I am at present doing this course. It is organised by Metropolitan School of Machine Knitting, Correspondence Course Division, 321 Ashley Road, Parkstone, Poole, Dorset BH14 0AP.

Renee Davies
Warley

Thank you Renee for this information. There are of course, many such courses available and we would like to hear from knitters who have actually taken one. Please write to us about it, mark your envelope 'Correspondence Courses'. **Ed**

THE REVENGE OF THE KNITTING MACHINE

I wish my mum did flower arranging
Like other people's mums.
Or cookery or tapestry or even sponsored runs!
Instead, she has a hobby,
And it's one that I dislike
I wish my mum's hobby
Would go and take a hike!

It makes a horrid, nasty noise,
A grating sort of broom,
That gets louder and more annoying,
As it echoes around the room.
I never get my tea on time,
She says 'Just one more row'.
And I sit quietly downstairs – starving,
That one row is very slow.

And you should see her workroom.
The wool, the tools and clutter.
But she seems to enjoy it,
She says it's her 'bread and butter'.
So that's why she's not hungry.
That knitting machine's a curse.
I hope it's not neck shapings
That makes it even worse.

But I suppose I will get used to it.
I really have no choice,
Because she seems to love it.
Can I have my tea now Joyce?

My dad's in now,
Three cheers, hurray.
He's brought a Japanese takeaway,
It's Knitmaster number 302.
To me it is addictive,
Ten times mum's shouted
'Come for tea'
This machine's made me vindictive.

Vickie (aged 14 years)

A·B·B·R·E·V·I·A·T·I·O·N·S

alt = alternate(ly)
beg = beginning
CAL = carriage at left
CAR = carriage at right
ch = chain
cm = centimetres
cont = continu(e)(ing)
dc = double crochet
dec = decreas(e)(ing)
fig = figure
foll = following
g = grams
HP = holding position
inc = increas(e)(ing)
K = knit
MB = main bed
MC = main colour
mm = millimetres
MT = main tension
MT-1, (-2), (-3) = one, (two), (three) full sizes tighter than main tension
MT-4, (-5), (-6) = four, (five), (six) full sizes tighter than main tension
MT+1, (2), (3) = one (two), (three) full sizes looser than main tension
MT+4 (5) = four (five) full sizes looser than main tension
MT+9 = nine full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
O = no stitches or rows worked
P = purl
patt = pattern
RB = ribber
RC = row counter
rem = remain(ing)
rep = repeat
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn
A, B, C and D = contrast colours

FOR MACHINES WITHOUT RIBBER

MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt, (i.e. depth of rib). Using MT, K1 row, (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

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ILLUSTRATED ON PAGE 21

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 19*
YARN: *Atkinson Soft Cotton and Sikkim*
FIBRE CONTENT: *Soft Cotton is 100% Cotton. Sikkim is 55% Acrylic, 27% Viscose and 18% Nylon*
COLOUR: *We used Soft Cotton in Poppy (MC) and Sikkim in White (C)*
STOCKISTS: *To obtain these yarns please write to Atkinson Mail Order Yarns, Terry Mills, Ossett, W. Yorks WF5 9SA*

SIZES
To suit bust 87[92:97:102:107]cm.
Finished measurement 94[98:104:110:116]cm.
Length 58[60:63:66:67] cm.
Sleeve seam 46.5[48.5:49.5:51:52]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures this applies to all sizes.

MATERIALS
Atkinson Soft Cotton.
1[1:2:2:2] x 350g cone in MC.
Atkinson Sikkim.
1 x 500g cone in C.

GARMENT WEIGHS
428g for size 97cm.

MAIN TENSION
30 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
2 strands of C are used tog throughout.
MT is used for both Fair Isle and st st.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

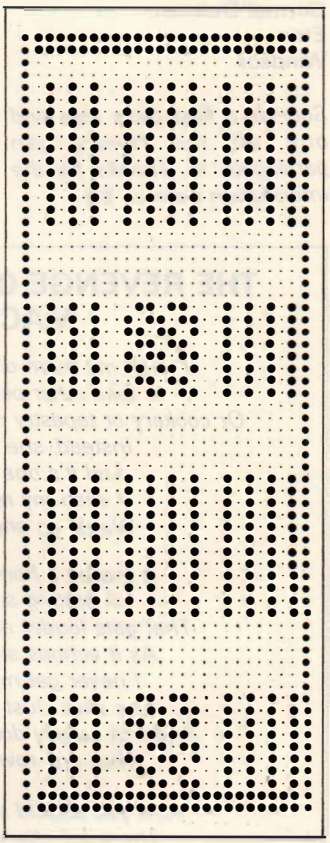
PATTERN SEQUENCE
2 strands of C are used tog throughout.
Use MC in feeder 1/A for Fair Isle knitting.

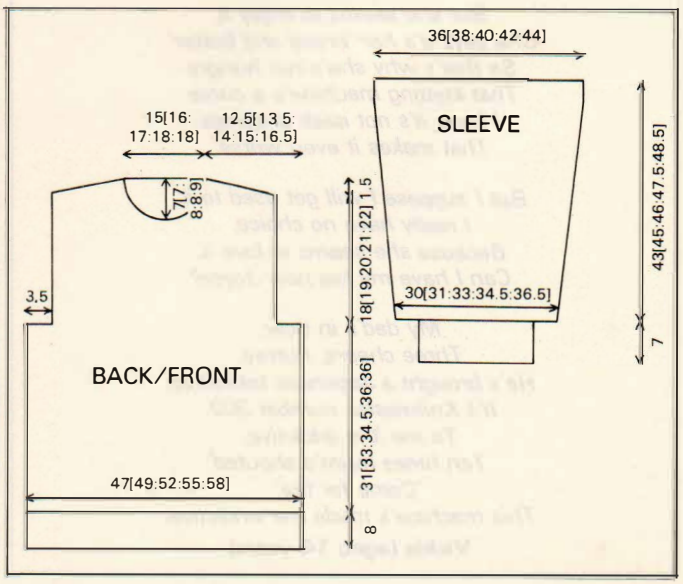
FRONT AND BACK
Starting on first row of punchcard.
Set machine for Fair Isle knitting. RC at 000.
* Using MC+C, K8 rows.
Using MC only, K6 rows.
Using MC+C, K12 rows.
Using MC only, K6 rows.
Using MC+C, K8 rows.
Using MC only, K6 rows.
Using MC+C, K12 rows*.
Using MC only, K2 rows.
Using MC+C, K8 rows.
RC shows 68.
Set machine for st st.
Using MC, K6 rows.
Using C, K4 rows.
Using MC, K5 rows.
Reset the punchcard on the 15th row and lock.
K1 row. Release punchcard. RC shows 84.
Set carriage for Fair Isle knitting.
Using MC+C, work in patt until shoulder shaping.
Set machine for st st. Using MC work to end.

SLEEVES
Set RC at 000. Using MC, K11 rows. Lock punchcard on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Work as given for front sequence from * to *. RC shows 70.
Set machine for st st. Using MC, K12 rows. Using C, K10 rows. Using MC, K12 rows. Using C, K6 rows. Using MC, K12 rows. Using C, K4 rows. Using MC, K6 rows. Using C, K2 rows. Using MC, K6 rows. Using C, K4 rows. Using MC work to end.

BACK
** With RB in position, set machine for 1x1 rib. Push 142[148:156:166:174] Ns on MB and corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib. CAL. Using MC cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. Set RC at 000. Using MC in feeder 1/A and 2 strands of C in feeder 2/B work in patt sequence. K 112[118:124:130:130] rows.

SHAPE ARMHOLES
Set RC at 000. Cast of 10 sts at





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1

1 COLLARED SWEATER

beg of next 2 rows. 122[128:136:146:154] sts. K until RC shows 62[66:70:74:78] **.

SHAPE SHOULDERS

Push 13[13:14:15:17] Ns to HP at opposite end to carriage, K1 row, 4 times. Push 12[14:14:16:16] Ns to HP at opposite end to carriage, K1 row, twice. Using WY, K a few rows over rem 46[48:52:54:54] centre sts and release from machine. Return 38[40:42:46:50] Ns at right from HP to WP. Using WY, K a few rows and release from machine.

Rep over rem 38[40:42:46:50] Ns at left.

FRONT

Work as given for back from ** to **. K until RC shows 42[46:48:50:54]. CAR.

SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 73[76:81:87:91] sts at left by hand taking Ns down into NWP. Cont on rem 49[52:55:59:63] sts at right for first side. K1 row. Push 1 N at neck edge to HP. K1 row, 11[12:13:13:13] times. Using nylon cord, K these 11[12:13:13:13] Ns back from HP to NWP. 38[40:42:46:50] Ns rem in WP. K until RC shows 63[67:71:75:79]. CAL.

SHAPE SHOULDER

Push 13[13:14:15:17] Ns at right to HP, K2 rows, twice. Return Ns from HP to WP. Using WY, K a few rows over the 38[40:42:46:50] shoulder sts and release from machine. Unravel nylon cord over 49[52:55:59:63] sts at left. Reset punchcard on row previously noted. Reset RC at 42[46:48:50:54]. Complete to correspond with first side reversing shapings.

Unravel nylon cord over rem 46[48:52:54:54] sts. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER SEAM

Push 38[40:42:46:50] Ns to WP. With right side facing hang back right shoulder sts on to Ns. With wrong side facing hang corresponding front shoulder sts on to Ns. Using MC and MT+2, K1 row. Cast off.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 120[126:134:140:140] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K8 rows. Using MT-4/MT-4, K8 rows. Using MT-3/MT-3, K8 rows. RC shows 24.

Transfer sts to MB. Pick up alt loops from cast on edge and hang on to alt Ns. Using MT+1, K1 row. With right side facing hang neck edge evenly on to Ns. K4 rows. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER SEAM

Work as given for right shoulder.

SLEEVES

Push 114[120:126:132:138] Ns to WP. With wrong side facing and matching shoulder seam with centre 'O' hang armhole edge evenly on to Ns. Set RC at 000. Using MT, work in patt sequence given.

Dec 1 st at each end of every foll 11th row, 12[13:13:14:14] times. 90[94:100:104:110] sts.

K until RC shows 154[162:166:170:174]. Using WY, K a few rows and release from machine.

CUFFS

With RB in position, set machine for 1x1 rib. Push 60[62:64:66:66] Ns on MB and corresponding Ns on RB to WP. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K26 rows. Transfer sts to MB. With wrong side facing hang lower edge of sleeve evenly on to Ns. Dec 30[32:36:38:44] sts as you go. Using MT+2, K1 row.

Cast off.

COLLAR

With RB in position, set machine for 1x1 rib. Push 116[120:124:128:128] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using 2 strands of C, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K46 rows. Transfer sts to MB. Using MT+1, K1 row.

Cast off.

TO MAKE UP

With wrong side facing press pieces out to correct measurements.

Join side and sleeve seams. Back st last row of neckband in place unravelling WY as you go. Attach cast off edge of collar to inside of neckband.

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2 GIRL'S SUMMER TOP

ILLUSTRATED ON PAGE 24

MACHINES: *These instructions are written for standard gauge electronic or punchcard machines with ribber. We used a Knitmaster 560 electronic with ribber*

MACHINES WITHOUT RIBBER: *See page 19*

YARN: *Bramwell Artistic*

FIBRE CONTENT: *100% Acrylic*

COLOUR: *We used White (MY)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd., Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES
To suit bust 71[76:82:87:92]cm.
Finished measurement 76[81:86:90:96]cm.
Length 44[45:54:57:59]cm.
Sleeve seam 15[15:16:16:17]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Artistic.
1 x 500g cone in MY.

GARMENT WEIGHS
190g for size 76cm.

MAIN TENSION
After steam pressing, 28 sts and 46 rows to 10cm measured over tuck st patt (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

TUCK STITCH PATTERN PUNCHCARD MACHINES
Punch card before starting to knit.

ELECTRONIC MACHINES
Fill in mylar sheet before starting to knit.
N 1 cam at centre '0' throughout.

FRONT
* With RB in position, set machine for 1x1 rib. Push 106[114:120:126:134] Ns on MB and corresponding Ns on RB to WP.
** Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K24 rows. Transfer sts to MB **.
Set RC at 000. Insert punchcard or mylar sheet. Using MT, work in tuck st patt. K 104[116:138:144:150] rows.

SHAPE ARMHOLES
Set RC at 000. Cast off 5[6:6:7:7] sts at beg of next 2 rows. 96[102:108:112:120] sts *.

SHAPE NECK
Make a note of row on punchcard or mylar sheet. Using nylon cord, K 48[51:54:56:60] sts at left by hand taking Ns down into NWP. Cont on rem 48[51:54:56:60] sts at right for first side. Dec 1 st at armhole edge on next and every foll alt row, 8[9:9:9:10] times in all. *At the same time* dec 1 st at neck edge on every foll 4th row, 17[18:19:21:22] times. K until RC shows 69[73:79:85:89]. CAL. 23[24:26:26:28] sts.

SHAPE SHOULDERS
Push 6[6:5:5:6] Ns at right to HP, K2 rows, 3[3:4:4:4] times. Set machine for st st. Return Ns from HP to WP. K1 row. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset punchcard or mylar sheet on row previously noted. Reset RC at 2. Complete to correspond with first side, reversing shapings.

BACK
Work as given for front from * to *. Dec 1 st at each end of next and every foll alt row, 8[9:9:9:10] times in all. 80[84:90:94:100] sts. K until RC shows 69[73:79:85:89].

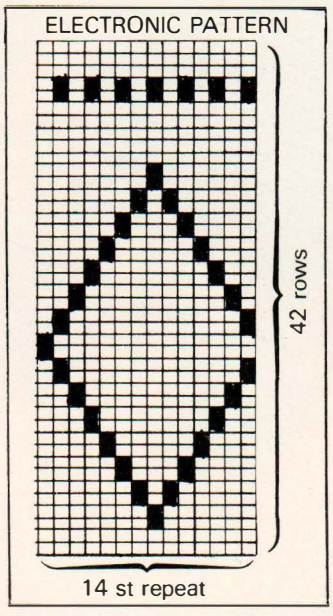
SHAPE SHOULDERS
Push 6[6:5:5:6] Ns to HP at opposite end to carriage, K1 row, 6[6:8:8:8] times. Push 5[6:6:6:4] Ns to HP at opposite end to carriage, K1 row, twice. 34[36:38:42:44] Ns in WP. Place a marker on the centre st. Using WY, K a few rows over these rem Ns and release from machine.
Return 23[24:26:26:28] Ns at right from HP to WP. Allow sts to rem behind latches. With wrong side facing, hang corresponding front shoulder sts on to Ns in front of latches. Manually pull one st through the other. Cast off.
Return rem 23[24:26:26:28] Ns from HP to WP and join shoulder seam in the same way.

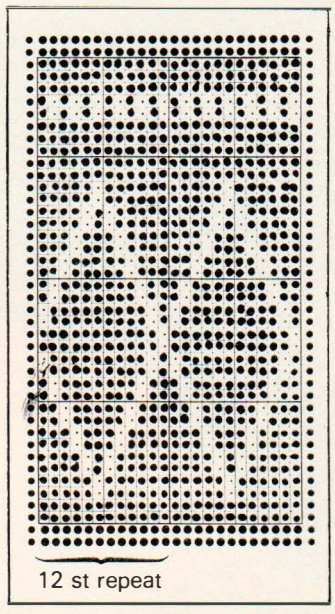
SLEEVES
Push 106[114:120:126:134] Ns to WP. Using WY, cast on and K a few rows. Set punchcard or mylar sheet on first row. Set RC at 000. Using MT, work in tuck st patt. K 46[46:50:50:56] rows.

SHAPE TOP
Set RC at 000. Cast off 5[5:6:7:7] sts at beg of next 2 rows. 96[104:108:112:120] sts. K until RC shows 66[70:76:82:86]. Using WY, K a few rows and release from machine.
Before cont, pin sleeve out to size and steam press.
Push 20 Ns to WP. With purl side facing, hang last row of sleeve worked in MY on to Ns as folls:

1ST SIZE
4 sts on to each N, twice, 5 sts on to each N, 16 times and 4 sts on to each N, twice.

2ND SIZE
5 sts on to each N, 8 times, 6 sts





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2 SUMMER TOP

on to each N, 4 times and 5 sts on to each N, 8 times.

3RD SIZE
5 sts on to each N, 6 times, 6 sts on to each N, 8 times and 5 sts on to each N, 6 times.

4TH SIZE
6 sts on to each N, 6 times, 5 sts on to each N, 8 times and 6 sts on to each N, 6 times.

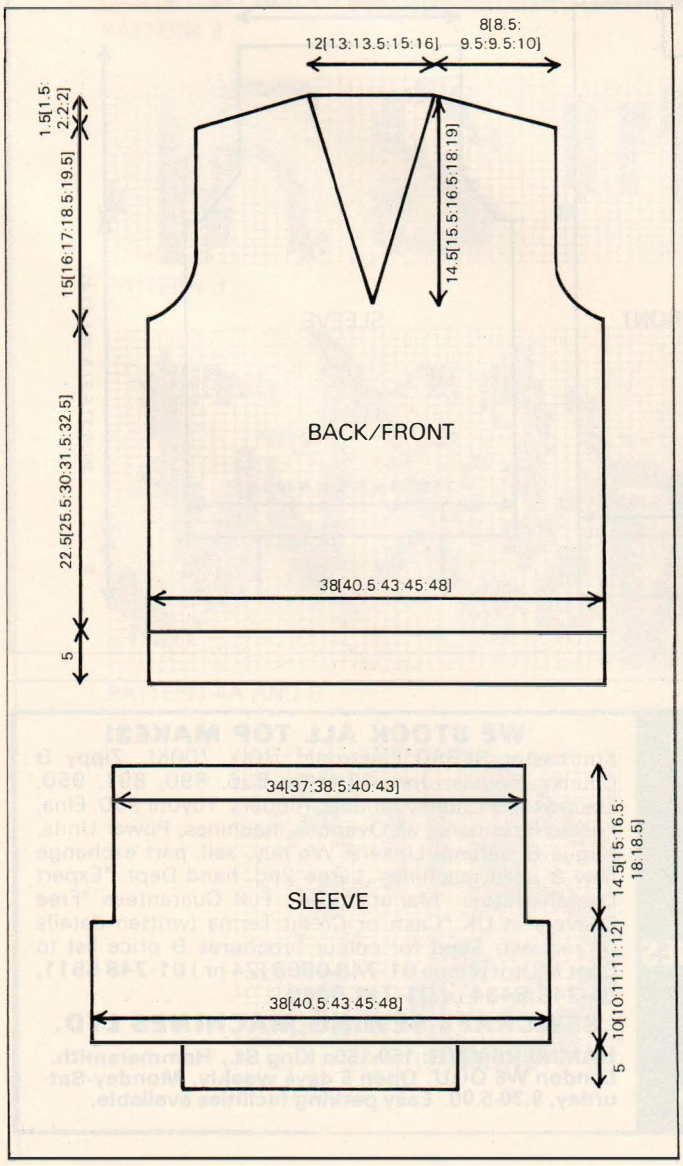
5TH SIZE
6 sts on to each N, 20 times.

ALL SIZES
20 sts. Using MY and MT+2, K1 row. Using WY, K a few rows and release from machine.
Push 5 Ns to WP. With purl side facing, rehang sts from last row worked in MY on to Ns. Hang 4 sts on to each N. Using MY and MT+2, K1 row. Cast off.

CUFFS
With RB in position, set machine for 1x1 rib. Push 67[71:75:79:83] Ns on MB and corresponding Ns on RB to WP. Work as given for front from ** to **.
Using MT, K1 row. With wrong side facing, hang lower edge of sleeve evenly on to Ns, placing 2 sts on to each of the centre 39[43:45:47:51] Ns. Using MT+1, K1 row. Cast off.

NECKBAND (WORKED IN TWO PIECES)
With RB in position, set machine for 1x1 rib. Push 75[79:85:93:101] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, inc 1 st at left edge on every foll alt row, 5 times. 80[84:90:98:106] sts. RC shows 10. Transfer sts to MB. Using MT, K1 row.
With wrong side facing, hang right front and half back neck edge on to Ns. Using MT+1, K1 row. Cast off.
Work left half to correspond, reversing shapings.

TO MAKE UP
With wrong side facing, pin back and front pieces out to correct size and steam press. Sew in sleeves. Join side and sleeve seams. Join centre front and back seams of neckband.



3 RIBBED CARDIGAN

ILLUSTRATED ON PAGE 27

MACHINES: *These instructions are written for standard gauge machines with ribber*
YARN: *Bramwell 4 ply Acrylic*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used White (MY)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd., Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES
To suit bust 71[76:81:86:91:96:101]cm.
Finished measurement 80[86:90:96:100:106:110]cm.
Length 60.5[60.5:63:63:63:63:63]cm.
Sleeve seam 43[43:45.5:45.5:47.5:50:50]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell 4 ply Acrylic.
1[1:1:1:1:2:2] x 500g cone in MY.
2 buttons.

GARMENT WEIGHS
400g for size 76cm.

MAIN TENSION
28 sts and 50 rows to 10cm measured over Fisherman's Rib (tension dial approx 7/7). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
With RB in position, set machine for 1x1 rib. Push 112 [120:126:134:140:148:154] Ns on MB and corresponding Ns on RB to WP.
* Arrange Ns for 1x1 rib. CAL. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K35 rows*. Set machine for Fisherman's

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3 RIBBED CARDIGAN

Rib. Set RC at 000. Using MT/MT, K until RC shows 138 [138:150:150:150:150:150].

SHAPE ARMHOLES

Set RC at 000. Cast off 7 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row, 7 times in all. 84[92:98:106:112:120:126] sts. K until RC shows 126. Transfer sts to MB.

Cast off.

RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 7 Ns at left and 56[60:63:67:70:74:77] Ns at right of centre '0' on MB to WP. 63[67:70:74:77:81:84] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K12 rows.

Make a buttonhole by transferring the first st at left of centre '0' on MB on to adjacent N at left on RB. Transfer the first st at right of centre '0' on MB on to adjacent N at right on RB. Leave empty Ns in WP. K until RC shows 35.

Set machine for Fisherman's Rib. Set RC at 000. Using MT/MT, K until RC shows 16. Make a buttonhole over the same Ns as before. K until RC shows 138[138:150:150:150:150:150].

SHAPE ARMHOLE

Set RC at 000. Cast off 7 sts at beg of next row, K1 row. Dec 1 st at right edge on next and every foll alt row, 7 times in all. 49[53:56:60:63:67:70] sts. K until RC shows 126.

SHAPE SHOULDER

Cast off 19[23:24:30:32:36:38] sts at beg of next row. K until RC shows 152. Transfer sts to MB.

Cast off.

LEFT FRONT

Work as given for right front, reversing shapings and omitting buttonholes.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 104 [104:110:110:116:120:120] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows. Using nylon cord, K1 row. Using MY and MT/MT, K1 row. Set machine for Fisherman's Rib. Set RC at 000. K 174[174:186:186:198:210:210] rows.

SHAPE TOP

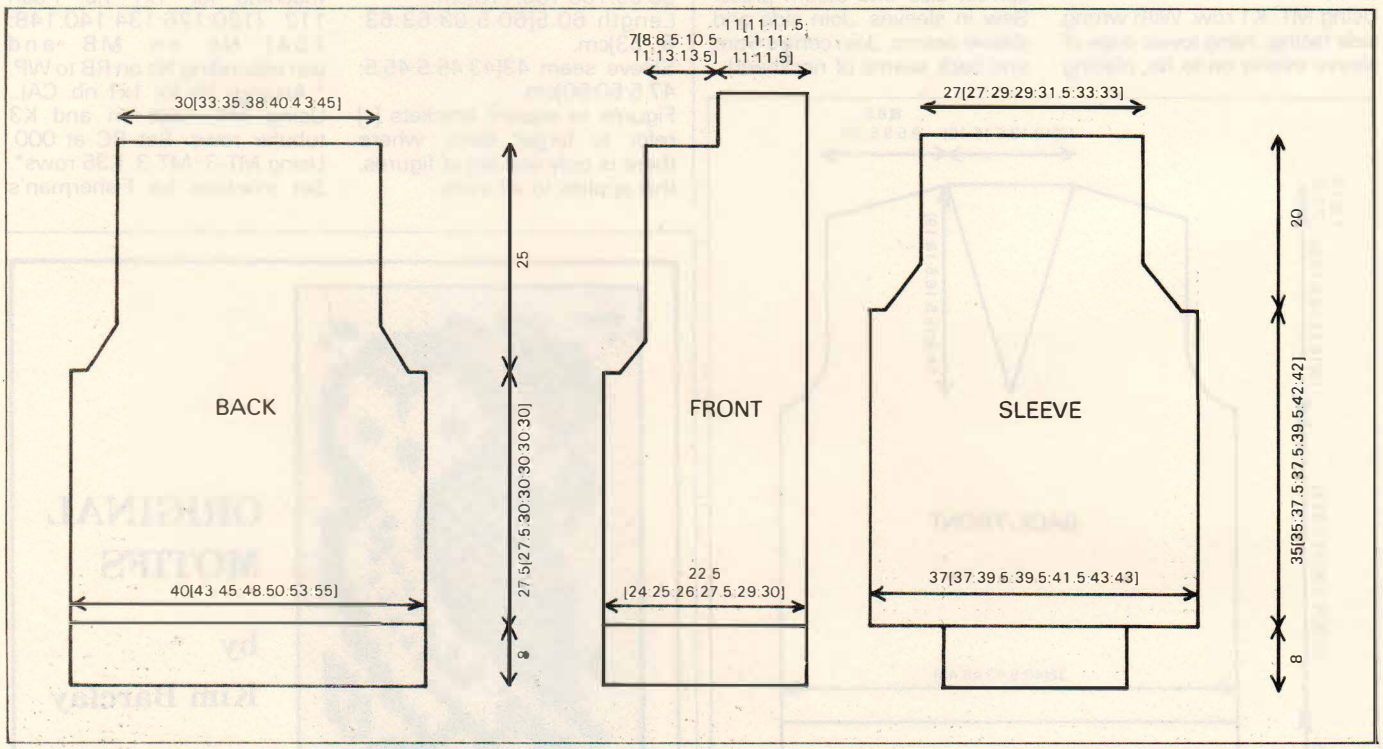
Cast off 7 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row, 7 times in all. 76[76:82:82:88:92:92] sts. K until RC shows 100. Break yarn. Using a bodkin or tapestry needle, thread yarn end through sts and remove from Ns.

CUFFS

With RB in position, set machine for 1x1 rib. Push 56[58:60:64:66:68:70] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back from * to *. Transfer sts to MB. With wrong side facing hang lower edge of sleeve evenly on to Ns. Dec 48[46:50:46:50:52:56]sts as you go. Using MT/MT, K1 row. Cast off loosely.

TO MAKE UP

Pin pieces out to correct measurements. Cover with a wet cloth and leave until dry. Join shoulder seams. Join centre back seam of collar. Attach collar to back neck edge. Sew in sleeves gathering sleeve head to fit. Join side and sleeve seams. Sew on buttons.



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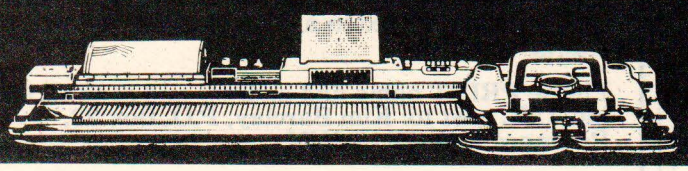

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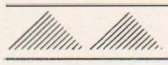


MACHINES: *These instructions are written for standard gauge electronic or punchcard machines with fine lace facility and ribber. We used a Jones+ Brother 950 with ribber*

MACHINES WITHOUT RIBBER: *See page 19*

YARN: *Denys Brunton Designer Yarn Matchmaker*

FIBRE CONTENT: *100% Acrylic*

COLOUR: *We used Blue Shade MM10 (MY)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR*

SIZES
To suit chest 91[96:102:107]cm.

Finished measurement 97[102:108:113]cm.
Length 62[63.5:66.5:68]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures this applies to all sizes.

MATERIALS
Denys Brunton Matchmaker. 1 x 350g cone in MY.

GARMENT WEIGHS
250g for size 102cm.

MAIN TENSION
35 sts and 51 rows to 10cm measured over fine lace pattern (tension dial approx 4). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

FINE LACE PATTERN PUNCHCARD MACHINES
Punch card before starting to knit. Set machine for fine lace knitting.

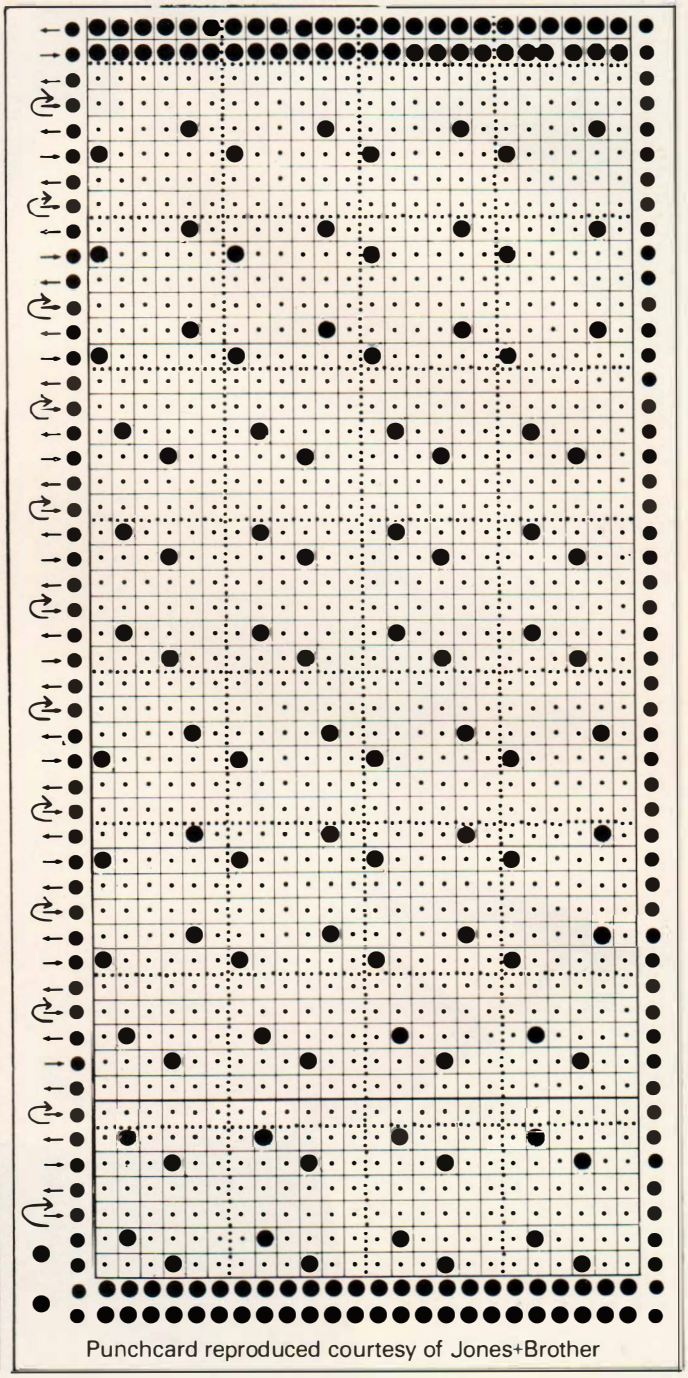
JONES+BROTHER 950 ELECTRONIC MACHINE
We used embedded pattern No 199. Set machine for fine lace knitting.

BACK
* With RB in position, set machine for 1x1 rib. Push 169[177:189:197] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.
Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K35 rows. Transfer sts to MB. Inc 1 st. 170[178:190:198] sts. Set RC at 000. Insert punchcard or programme machine. Using MT, work in fine lace patt. K 158[158:168:168] rows.

SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. Cast off 3 sts at beg of next 4 rows*. Dec 1 st at each end of next and every foll alt row, 5[5:6:6] times in all. 136[144:154:162] sts. K until RC shows 276[282:298:306].

SHAPE SHOULDERS
Cast off 8[9:10:11] sts at beg of next 6[4:4:2] rows. Cast off 7[8:9:10] sts at beg of next 4[6:6:8] rows. Using WY, K a few rows over rem 60 sts and release from machine.

FRONT
Work as given for back from * to *. 146[154:166:174] sts. Dec 1 st at each end of next and every foll alt row, 3[5:3:6] times in all. 140[144:160:162] sts. K until RC shows



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170[176:180:188].

SHAPE NECK

Make a note of position in patt. Using nylon cord K 70[72:80:81] sts at left by hand taking Ns down into NWP. Cont on rem 70[72:80:81] sts at right for first side. Dec 1[0:1:0] st at armhole edge on next and every foll alt row, 2[0:3:0] times in all. *At the same time* when RC shows 172[176:182:190] dec 1 st at neck edge on next and every foll 3rd row, 30 times in all. 38[42:47:51] sts. K until RC shows 276[282:298:306]. CAR.

SHAPE SHOULDER

Cast off 8[9:10:11] sts at beg of next and every foll alt row, 3[2:2:1] times in all. K1 row. Cast off 7[8:9:10] sts at beg of next and every foll alt row, 2[3:3:4] times in all.

Unravel nylon cord over sts at left. Reset punchcard on or programme for row previously noted. Reset RC at 170[176:180:188]. Complete to correspond with first side reversing shapings.

NECKBAND RIGHT FRONT AND BACK NECK

Join right shoulder seam.

With RB in position, set machine for 1x1 rib. Push 121[123:129:133] Ns on MB and corresponding Ns on RB to WP. **Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K2 rows. Dec 1 st at right edge on next and every foll alt row, 5 times in all. K2 rows. Inc 1 st at right edge on next and every foll alt row, 5 times in all. K2 rows. Transfer sts to MB**.

With right side facing hang back neck edge over 60 Ns and right front neck edge over rem 61[63:69:73] Ns. Using MT-1, K2 rows. Using WY, K a few rows and release from machine.

LEFT FRONT HALF

With RB in position, set machine for 1x1 rib. Push 61[63:69:73] Ns on MB and corresponding Ns on RB to WP. Work as given for right front half from ** to ** reversing shapings.

With right side facing hang left front neck edge on to Ns. Using MT-1, K2 rows. Using WY, K a few rows and release from machine.

ARMBANDS

Join rem shoulder seam.

With RB in position, set machine for 1x1 rib. Push 153[161:169:181] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K23 rows. Transfer sts to MB.

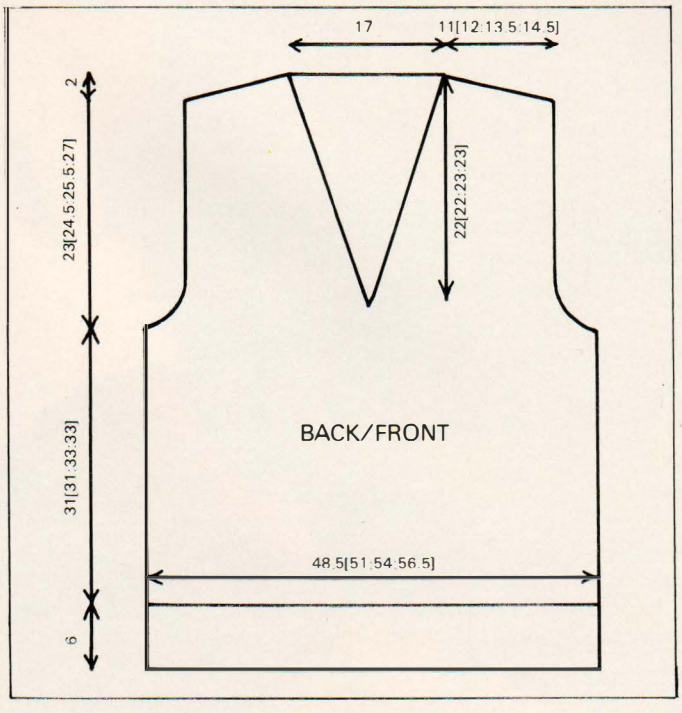
With right side facing hang armhole edge evenly on to Ns matching shoulder seam with centre '0'. Using MT-1, K2 rows. Using WY, K a few rows and release from machine.

TO MAKE UP

With wrong side facing block and press pieces, foll instructions on cone band.

Pin st st sections of bands in position. Back st through open loops of last row, unravelling WY as you go. Fold armbands in half to inside and slip st in place. Join neckband seams, fold in half to inside and slip st in place.

Join side seams.



5 COTTON TOP

ILLUSTRATED ON PAGE 35

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber. We used a Toyota 901 with a 501 ribber*

MACHINES WITHOUT RIBBER: *See page 19*

YARN: *Brier Hey 2/10 Mercerised Cotton and 4 ply Plain Cotton*

FIBRE CONTENT: *Both yarns are 100% Cotton*

COLOUR: *We used 2/10 Mercerised Cotton in White (MC) and 4 ply Plain Cotton in Mint (C)*

STOCKISTS: *To obtain this yarn, please write to Brier Hey Textiles, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES

To suit bust 81[86:92:97:102]cm.

Finished measurement 86[92:97:102:107]cm.

Length 55[55:55:58:58]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brier Hey 2/10 Mercerised Cotton.

1 x 500g cone in MC.

Brier Hey 4 ply Plain Cotton.

1 x 500g cone in C.

GARMENT WEIGHS

227g for size 86cm.

MAIN TENSION

35 sts and 44 rows to 10cm measured over Fair Isle patt (tension dial approx 4).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 19.

NOTE

Two strands of MC are used tog throughout.

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

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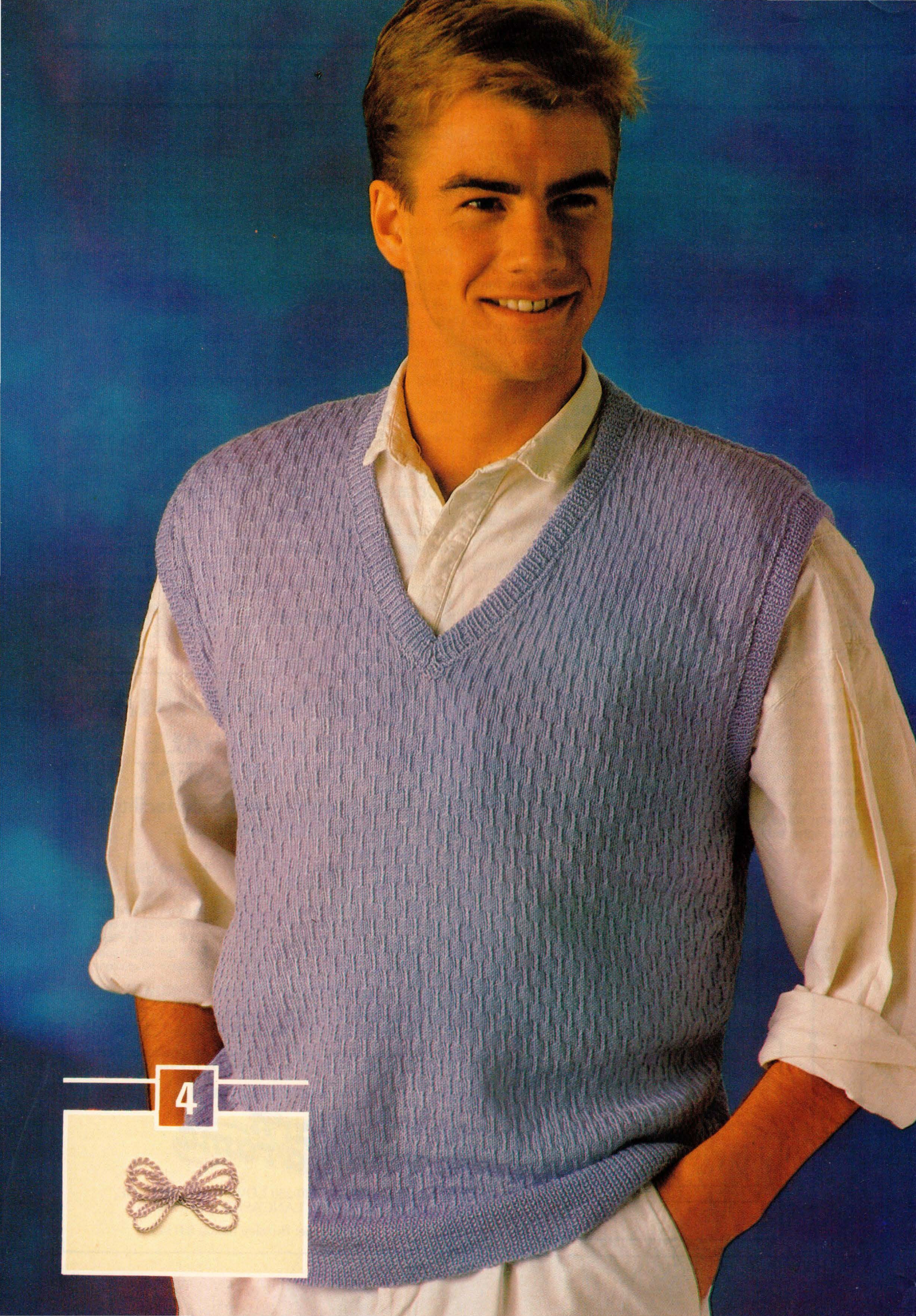
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5 COTTON TOP

PUNCHCARD PATTERN
Punch card before starting to knit.

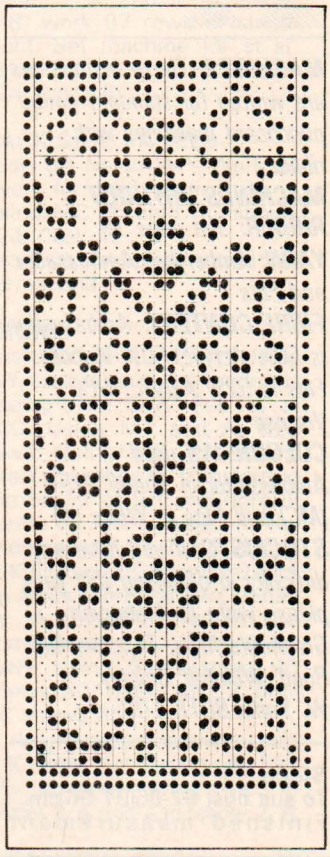
BACK
* With RB in position, set machine for 1x1 rib. Push 126[136:140:146:154] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Using 2 strands of MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K30 rows.
Transfer sts to MB. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using 2 strands of MC in feeder 1/A and C in feeder 2/B, work in patt.
1ST[2ND] SIZES ONLY
Inc 1 st at each end of next and every foll 10th row, 12 times in all. 150[160] sts.
3RD[4TH:5TH] SIZES ONLY
Inc 1 st at each end of next and every foll 5th row, 5[7:9] times in all. 150[160:172] sts. Inc 1 st at each end of every foll 10th row, 10[9:8] times. 170[178:188] sts.
ALL SIZES
K until RC shows 120[120:126:126:126].
SHAPE ARMHOLES
Set RC at 000. Cast off 3 sts at beg of next 4[4:4:4:6] rows. Cast off 2 sts at beg of next 6[10:12:12:14] rows. Dec 1 st at each end of every foll alt row, 3[4:7:8:8] times. 120[120:120:126:126] sts *.
K until RC shows 98[98:98:106:106]. Place a marker on the 32nd[32nd:32nd:35th:35th] sts at left and right of centre 'O'. Cast off.

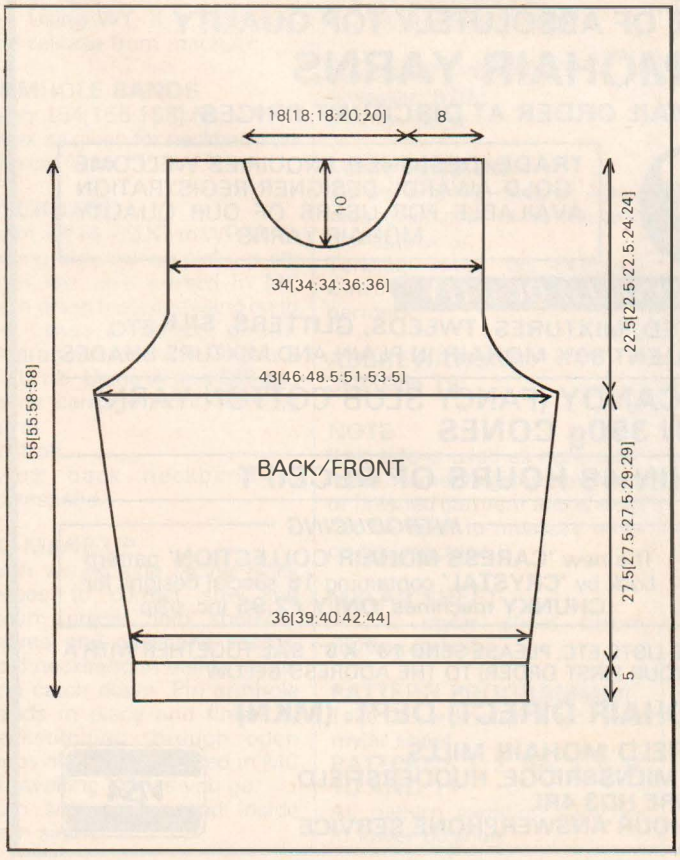
FRONT
Work as given for back from * to *. K until RC shows 54[54:54:62:62]. CAR.
SHAPE NECK
Make a note of row on punchcard. Using nylon cord, K 60[60:60:63:63] sts at left by hand taking Ns down into NWP. Cont on rem 60[60:60:63:63] sts at right for first side.
1ST, 2ND AND 3RD SIZES ONLY
Push 2 Ns at neck edge to HP, K2 rows, 10 times. Push 1 N at neck edge to HP, K2 rows, 12 times. 32 Ns in HP.
4TH AND 5TH SIZES ONLY
Push 3 Ns at neck edge to HP, K2 rows, twice. Push 2 Ns at neck edge to HP, K2 rows, 9 times. Push 1 N at neck edge to HP, K2 rows, 11 times. 35 Ns in HP.
ALL SIZES
RC shows 98[98:98:106:106]. Cast off 28 shoulder sts at right. Using nylon cord, K the Ns back from HP to NWP.
Unravel nylon cord over 60[60:60:63:63] sts at left. Reset RC at 54[54:54:62:62]. Reset punchcard on row previously noted. Complete to correspond with first side, reversing shapings.
Unravel nylon cord over rem 64[64:64:70:70] sts. Set machine for st st. Using 2 strands of MC, K1 row. Using WY, K a few rows and release from machine.
Before cont, block pieces out to correct measurements and steam press.

NECKBAND
Join right shoulder seam.
Push 126[126:126:138:138] Ns to WP. With right side facing, hang back neck edge over 62[62:62:68:68] Ns and front neck edge over 64[64:64:70:70] Ns.
** Using 2 strands of MC and MT, K1 row. Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP. Using MT-4/MT-4, K20 rows. Transfer sts to MB. Using MT, K1 row. Using WY, K a few rows and release from machine **.

ARMBANDS
Join rem shoulder seam.
Push 136[136:136:148:148] Ns to WP. With right side facing, hang armhole edge evenly on to Ns. Work as given for neckband from ** to **.

TO MAKE UP
Join side seams. Fold neckband and armbands in half to right side. Back st in position through open loops of last row, unravelling WY as required. Give a final press.





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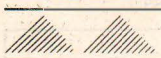
6 LONG-SLEEVED OVERTOP

ILLUSTRATED ON PAGE 36



MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*

MACHINES WITHOUT RIBBER: *See page 19*

YARN: *Amberyarn Ambassador and Flits*

FIBRE CONTENT: *Ambassador is 50% Acrylic, 50% Viscose. Flits is 52% Acrylic, 48% Viscose*

COLOUR: *We used Ambassador in Shade 2154 (MC) and Flits in White (C)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Amberyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, W. Yorks BD18 1QB*

SIZES
To suit bust 82-86[91-96]cm.
Finished measurement 100[111]cm.
Length 66.5[68.5]cm.
Sleeve seam 44.5[46.5]cm.
Figures in square brackets [ ] refer to larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
Amberyarn Ambassador.
1 x 400g cone in MC.
Amberyarn Flits.
1 x 340g cone in C.

GARMENT WEIGHS
415g for size 91-96cm.

MAIN TENSION
Using MC, 30 sts and 40 rows to 10cm measured over st st (tension dial approx 5=MT).
Using C, 27 sts and 36 rows to 10cm measured over st st (tension dial approx 8=MT+3).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

BACK
** With RB in position, set machine for 1x1 rib. Push 133[149] Ns on MB and corresponding Ns on RB to WP.
* Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K28 rows. Transfer sts to MB *. Inc 1 st. 134[150] sts. Set RC at 000. Using C and MT+3, K 126[134] rows. Place a marker at each end of last row. Set RC at 000 **.
K82 rows. CAR.

SHAPE NECK
Using WY, K a few rows over the centre 28 sts and release from machine. Using nylon cord, K 53[61] sts at left by hand taking Ns down into NWP. Cont on rem 53[61] sts at right for first side. Reset RC at 82. K1 row. Cast off 3 sts at beg of next and every foll alt row, 5 times in all. 38[46] sts. K until RC shows 94. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset RC at 82. Complete to correspond with first side, reversing shapings.

FRONT
Work as given for back from ** to **. K until RC shows 34. CAR.

DIVIDE FOR CENTRE OPENING
Using nylon cord, K 67[75] sts at left by hand taking Ns down into NWP. Cont on rem 67[75] sts at right for first side. K until RC shows 73. CAL. Cast off 10 sts at beg of next row. K1 row. Cast off 3 sts at beg of next and every foll alt row, 5 times in all. K1 row. Dec 1 st at beg of next and every foll alt row, 4 times in all. 38[46] sts. K until RC shows 94. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset RC at 34. Complete to correspond with first side, reversing shapings.

SLEEVES (KNITTED FROM SHOULDER TO WRIST)
Graft shoulder seams tog.
Push 156 Ns to WP. With wrong side facing, hang armhole edge between markers evenly on to Ns. CAR. Set RC at 000. Using MC and MT, K 9[11] rows. Insert punchcard and lock on first row. Set machine for patt. K1 row. Release punchcard. Set

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carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B and MT+3, K26 rows of patt. RC shows 36[38]. Set machine for st st. Using MC and MT, dec 1 st at each end of every foll 4th[5th] row, 3 times. Dec 1 st at each end of every foll 4th row, 25 times. 100 sts. K 0[5] rows. RC shows 148[158]. Using WY, K a few rows and release from machine.

BINDING FOR CENTRE FRONT OPENING

Push 56 Ns to WP. With right side facing, hang left edge of opening over 28 Ns and right edge over rem 28 Ns. 56 sts. Using MC and MT-1, K4 rows. Using MT+2, K2 rows. Using MT-1, K5 rows. Using WY, K a few rows and release from machine.
Fold band in half to right side. Back st in position through open loops of last row, unravelling WY as required. Join band tog at centre front for approx 2cm.

NECKBAND (WORKED IN TWO PIECES)

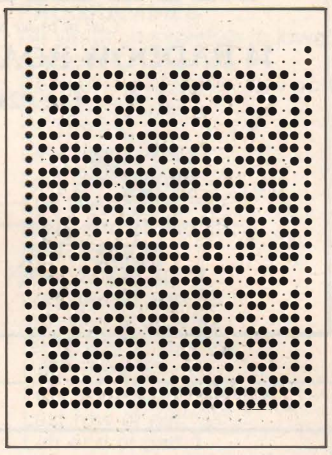
Place a marker at centre of back neck. Push 76 Ns to WP. With right side facing, hang half of neck edge evenly on to Ns. Using MC and MT-1, K8 rows. Using MT+2, K1 row. Using MT-1, K9 rows. Using WY, K a few rows and release from machine.
Work rem half to correspond.

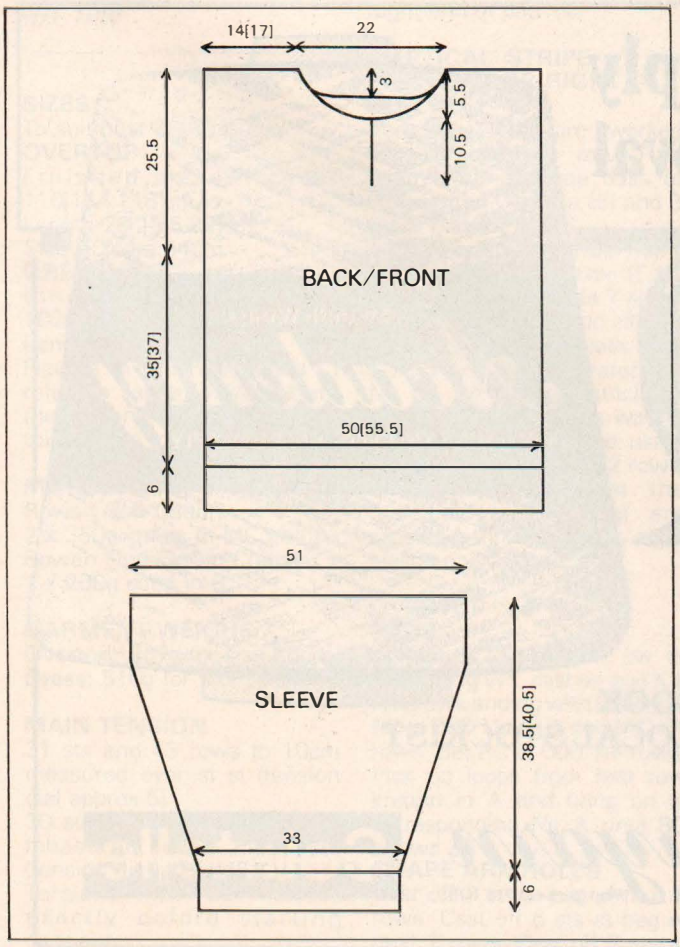
CUFFS

With RB in position, set machine for 1x1 rib. Push 67 Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to *.
With wrong side facing, hang lower edge of sleeve evenly on to Ns dec 33 sts as you go. Using MT, K1 row. Cast off.

TO MAKE UP

Block out to size. Cover with a wet cloth and allow to dry.
Join centre back seam of neckband. Fold in half to right side. Back st in position. Join side and sleeve seams.





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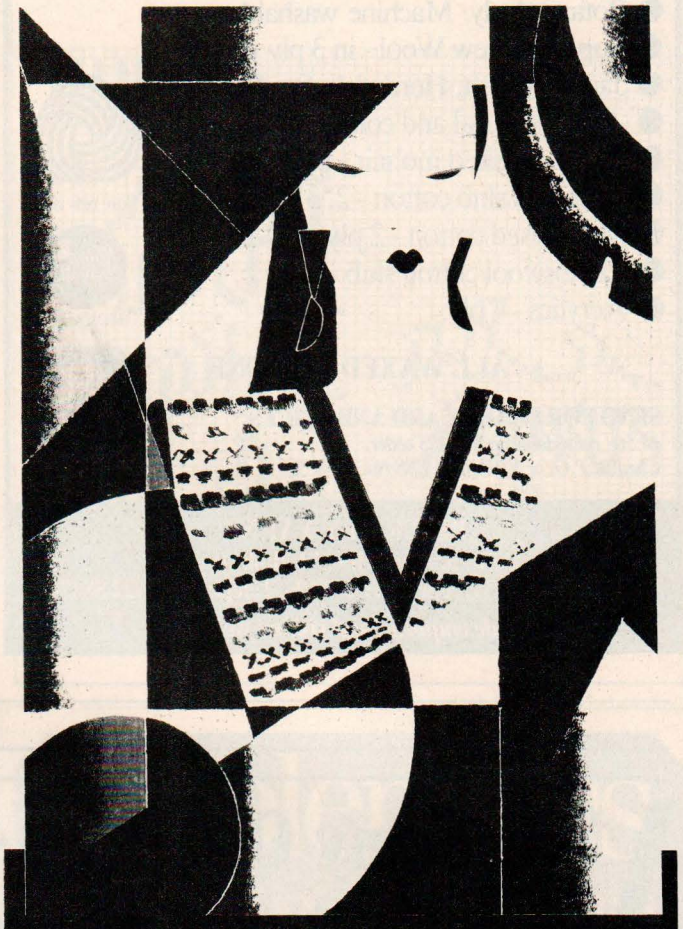

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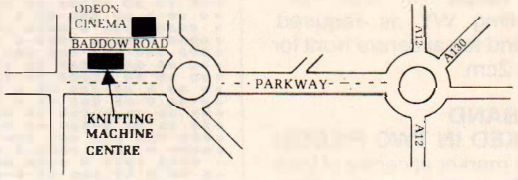

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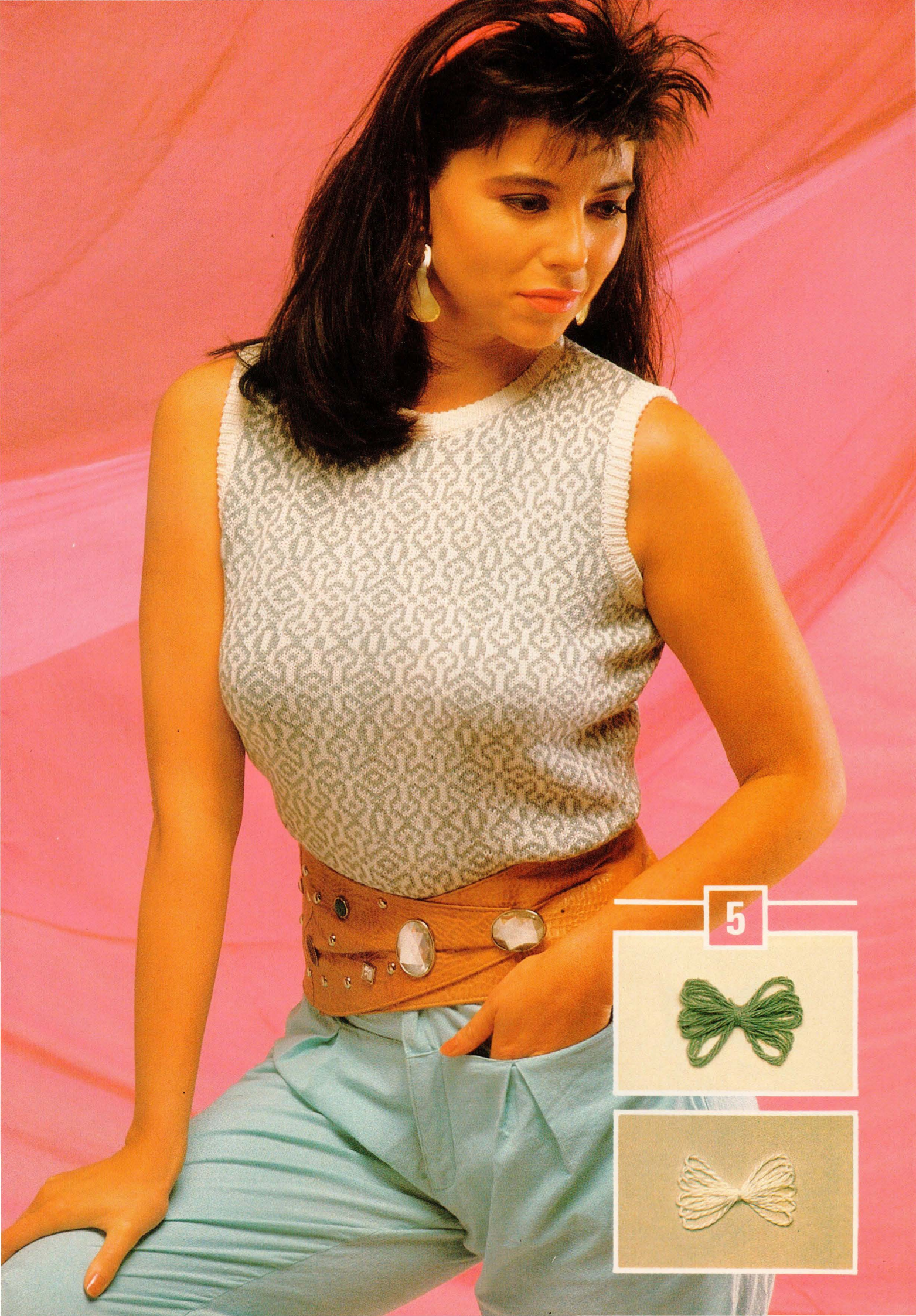
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6

7

7 SLEEVELESS TOP

ILLUSTRATED ON PAGE 37

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*

MACHINES WITHOUT RIBBER: *See page 19*

YARN: *Amberyarn Ambassador and Flits*

FIBRE CONTENT: *Ambassador is 50% Acrylic, 50% Viscose. Flits is 52% Acrylic, 48% Viscose*

COLOUR: *We used Ambassador in Shade 2154 (MC) and Flits in White (C)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Amberyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, W. Yorks BD18 1QB*

SIZES
To suit bust 82[86:92:96]cm.
Finished measurement 92[96:100:104]cm.
Length 55cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Amberyarn Ambassador.
1 x 400g cone in MC.
Amberyarn Flits.
1 x 340g cone in C.

GARMENT WEIGHS
162g for size 92cm.

MAIN TENSION
Using MC, 30 sts and 40 rows to 10cm measured over st st (tension dial approx 5=MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card shown for pattern 6 on page 33 before starting to knit.

BACK
With RB in position, set machine for 1x1 rib. Push 139[145:151:157] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K28 rows. Transfer sts to MB. Set RC at 000. Using MT, K112 rows.
SHAPE ARMHOLES
* Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row, 13 times in all. 97[103:109:115] sts *. K until RC shows 168. CAR.
SHAPE NECK
Disconnect RC.
** Using WY, K a few rows over the centre 39 sts and release from machine. Using nylon cord, K 29[32:35:38] sts at left by hand taking Ns down into NWP. Cont on rem 29[32:35:38] sts at right for first side. Reconnect RC. K1 row. Dec 1 st at neck edge on next and every foll alt row, 14 times in all. 15[18:21:24] sts **. RC shows 196. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset RC at 168. Complete to correspond with first side, reversing shapings.

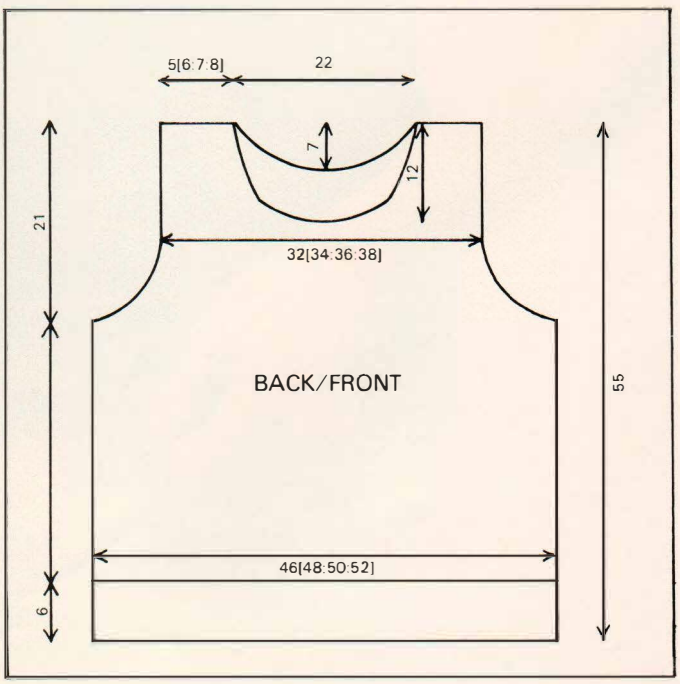
FRONT
Work as given for back until RC shows 75. CAL. Insert punchcard and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B and MT+3, K26 rows of patt. Set machine for st st. Using MC and MT, K2 rows. RC shows 104.
SHAPE ARMHOLES
Set RC at 000. Work as given for back from * to *. K until RC shows 36. CAR.
SHAPE NECK
Work as given for back from ** to **. K until RC shows 84. Using WY, K a few rows and release from machine. Unravel nylon cord over sts at left. Reset RC at 36. Complete to correspond with first side, reversing shapings.

BACK NECKBAND
Push 89 Ns to WP. With right side facing, hang back neck edge evenly on to Ns.
*** Set RC at 000. Using MC and MT-1, K11 rows. Using C, K2 rows. Using MC, K3 rows. RC shows 16. Using WY, K a few rows and release from machine ***.

FRONT NECKBAND
Push 123 Ns to WP. With right side facing, hang front neck edge evenly on to Ns. Work as given for back neckband from *** to ***.

ARMBANDS
Graft shoulder seams tog.
Push 154 Ns to WP. With right side facing, hang armhole edge evenly on to Ns. Work as given for back neckband from *** to ***.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a wet cloth and allow to dry.
Join neckband seams. Fold in half to right side and back st in position through open loops of last row, unravelling WY as required. Finish armbands in the same way.
Join side seams.



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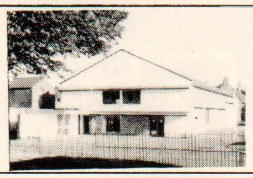

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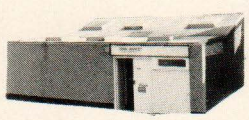

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8 STRIPED JACKET

ILLUSTRATED ON PAGE 44

MACHINES: *These instructions are written for standard gauge machines with ribber*

MACHINES WITHOUT RIBBER: *See page 19*

YARN: *Denys Brunton Designer Yarn De-lux 4 ply and Original Tahiti*

FIBRE CONTENT: *De-lux 4 ply is 100% Acrylic. Original Tahiti is 100% Acrylic*

COLOUR: *We used De-lux 4 ply in White (MC) and Original Tahiti (C)*

STOCKISTS: *If you have any difficulty in obtaining this yarn please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR*

SIZES
To suit bust 81-87[91-97:101-107]cm.
Finished measurement 105[114:124]cm.
Length 68.5[70:71.5]cm.
Sleeve seam 45cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures this applies to all sizes.

MATERIALS
Denys Brunton De-lux 4 ply.
1 x 400g cone in MC.
Denys Brunton Original Tahiti.
1 x 400g cone in C.
9 buttons.

GARMENT WEIGHS
337g for size 81-87cm.

MAIN TENSION
28 sts and 42.5 rows to 10cm measured over stripe patt (tension dial approx 7··).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side.
All raglan shapings are worked using holding position.
Measurements given are those of finished garment and should not be used to measure work on the machine.

STRIPE PATTERN
K10 rows C.
K10 rows MC.

COLOUR SEQUENCE
RIGHT FRONT
Commencing with C work in stripe patt until RC shows 100[110:120].
Using C[MC:C] K6 rows. RC shows 106[116:126].
RIGHT SLEEVE
Using C[MC:C] K6 rows.
Commencing with MC[C:MC] work in stripe patt until RC shows 176[196:216].
Using C[MC:C] K6 rows. RC shows 182[202:222].
BACK
Using C[MC:C] K6 rows.
Commencing with MC[C:MC] work in stripe patt until RC shows 216[236:256].
Using C[MC:C] K6 rows. RC shows 222[242:262].
LEFT SLEEVE
Work as given for right sleeve
LEFT FRONT
Using C[MC:C] K6 rows.
Commencing with MC[C:MC] work in stripe patt until RC shows 106[116:126].

CARDIGAN (KNITTED SIDEWAYS IN ONE PIECE)
BUTTONHOLE BAND
Push 47[51:55] Ns at left and 100 Ns at right of centre '0' to WP. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-1, K5 rows. Work 7 evenly spaced buttonholes. K5 rows. Using MT+2, K1 row. Using MT-1, K5 rows. Work buttonholes over the same Ns as before. K5 rows. Make a hem by hanging loops from first row worked in MC on to corresponding Ns. Using MT+2, K1 row.
RIGHT FRONT
CAR. Set RC at 000. Using MT and foll colour sequence given K 7[9:11] rows. Cast on 2 sts at left edge on next and every foll alt row, 10 times. 67[71:75] sts at left of '0'. RC shows 30[28:26]. CAR. Push 1 N at left to HP, K1 row, 67[71:75] times. All Ns at left of '0' in HP. RC shows 93[99:105]. K 13[17:21] rows on rem 100 Ns. RC shows 106[116:126].
* Using WY, K10 rows. Using nylon cord K1 row. Using WY, K10 rows. Pull out nylon cord*.
RIGHT SLEEVE
CAR. Set RC at 000.
Using MT and foll colour sequence given, K 13[17:21] rows. Return 1 N from HP to WP, K1 row, 67[71:75] times. K22[26:30] rows. Push 1 N at left to HP, K1 row, 67[71:75] times. K 13[17:21] rows over rem 100 Ns. RC shows 182[202:222].
Work as given for right front from * to *.
BACK
CAR. Set RC at 000. Using MT and foll colour sequence given, K 13[17:21] rows.
Return 1 N from HP to WP, K1 row, 67[71:75] times. K 62[66:70] rows. RC shows 142[154:166].
Push 1 N at left to HP, K1 row, 67[71:75] times. K 13[17:21] rows over rem 100 Ns. RC shows 222[242:262].
Work as given for right front from * to *.
LEFT SLEEVE
Work as given for right sleeve.
LEFT FRONT
CAR. Set RC at 000. Using MT and foll colour sequence given, K 13[17:21] rows. Return 1 N from HP to WP, K1 row, 67[71:75] times. K1 row. CAL. Cast off 2 sts at beg of next and every foll alt row, 10 times in all. 47[51:55] sts at left of '0'. K until RC shows 106[116:126].
BUTTON BAND
Set RC at 000. Using MC and MT-1, K10 rows. Using MT+2, K1 row. Using MT-1, K10 rows. Pick up loops from first row of band and hang on to corresponding Ns. Using MT+2, K1 row. Cast off.
Before cont, pin pieces out to size. Spray with cold water and allow to dry.

NECKBAND
With RB in position, set machine for 1x1 rib. Push 148[156:164] Ns on MB and corresponding Ns on RB to WP.
** Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K30 rows. Transfer sts to MB. Using MT, K1 row**.
With wrong side facing hang neck edge from centre of button band to centre of buttonhole band evenly on to Ns. K1 row.
Cast off.

CUFFS
With RB in position, set machine for 1x1 rib. Push 68[74:80] Ns on MB and corresponding Ns on RB to WP.
Work as given for neckband from ** to ** but work 40 rows rib before transferring to MB.
With wrong side facing hang lower edge of sleeve evenly on to Ns. K1 row.
Cast off.
Join underarm section of raglan seams. Graft side and sleeve seams tog. Join cuff seams.

RIGHT FRONT AND HALF BACK WELT
With RB in position, set machine for 1x1 rib. Push

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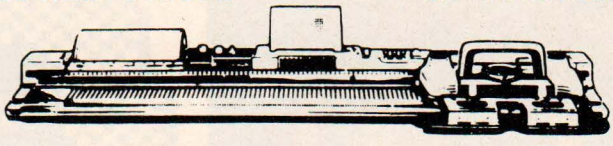

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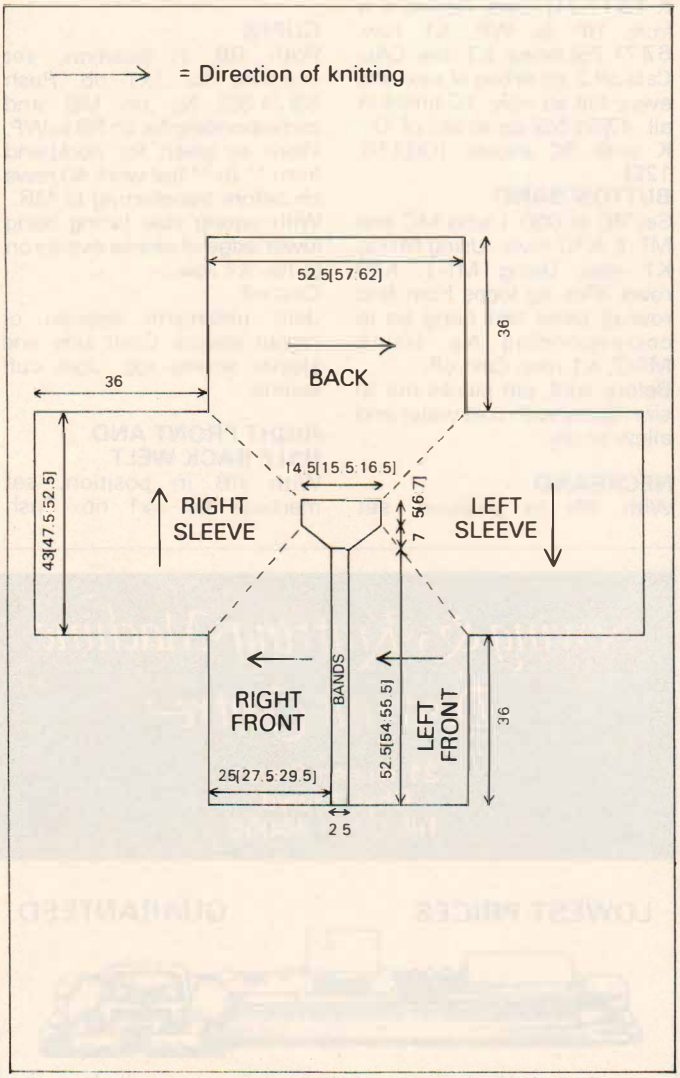
8 STRIPED JACKET

154[162:170] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K4 rows. Work a buttonhole 4 sts in from right edge. K until RC shows 36. Work a buttonhole over the same Ns as before. K4 rows. Transfer sts to MB. Using MT, K1 row.
With wrong side facing hang lower edge of right front and half back evenly on to Ns. K1 row. Cast off.

LEFT FRONT AND HALF BACK WELT
Work as given for first half omitting buttonholes.

TO MAKE UP
Fold neckband in half to inside and catch down. Neaten ends of neckband. Finish buttonholes. Sew on buttons. Join centre back seam of welt.



9 TWO-PIECE SUIT

ILLUSTRATED ON PAGE 45

MACHINES: *These instructions are written for standard gauge machines with ribber*
MACHINES WITHOUT RIBBER: *See page 19*
YARN: *Denys Brunton Designer Yarn Original Tahiti*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Original Tahiti (MY)*
STOCKISTS: *If you have any difficulty in obtaining this yarn please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR*

SIZES
To suit bust 81[87:91:97:102:107]cm.
Finished measurement 93[98:103:108:113:118]cm.
Length 46.5[48.5:50.5:52.5:54.5:56.5]cm.
Sleeve seam 7.5cm.
Skirt length 82cm (maximum).
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures this applies to all sizes.

MATERIALS
Denys Brunton Original Tahiti.
2 x 400g cones in MY.
Waist length of 2cm wide elastic.

GARMENT WEIGHS
Top: 147g for size 87cm.
Skirt: 280g for size 87cm.

MAIN TENSION
After steam pressing 26.5 sts and 35 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

TO SHORTEN SKIRT LENGTH
One block of 4 sts + one ladder = approx 2.5cm.
Reduce the length by 'blocks' as required.

SPECIAL NOTE
All st counts refer to WP and NWP (ladder) Ns. When inc, dec, keep N setting correct.

TOP
BACK
* With RB in position, set machine for 1x1 rib. Push 132 [140:146:154:162:168] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K30 rows. Transfer sts to MB.
Counting from left edge transfer every 5th st on to adjacent N, 6 times.
Rep counting from right edge.
Arrange sts over centre 26 Ns as shown in Diagram 1.
Return all empty Ns to NWP.
Set RC at 000. Using MT, K 86[90:92:96:100:104] rows*.

SHAPE SLEEVE
Set RC at 000. Inc 1 st at each end of next and every foll alt row, 4 times in all. K1 row. Cast on 2 sts at beg of next 10 rows. 160[168:174:182:190:196] sts. K until RC shows 56[60:64:66:70:74]. Using WY, K a few rows and release from machine.

FRONT
Work as given for back from * to *.

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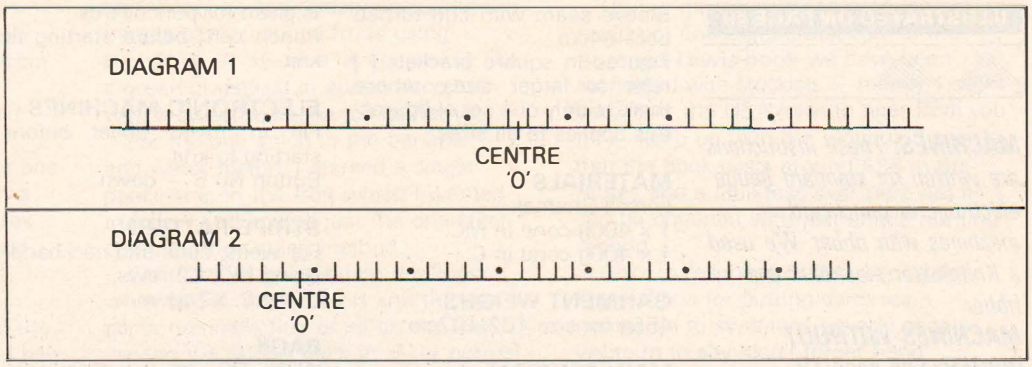
SHAPE SLEEVE
Set RC at 000. Inc 1 st at each end of next row. K1 row. 134 [142:148:156:164:170] sts. CAR.

SHAPE NECK
Using nylon cord K 67[71:74:78:82:85] sts at left by hand taking Ns down into NWP. Cont on rem 67[71:74:78:82:85] sts at right for first side.
Dec 1 st at neck edge on next and every foll alt row, 27[28:30:30:31:31] times in all. *At the same time* inc 1 st at right edge on next and foll 2 alt rows, K1 row. Cast on 2 sts at right edge on next and every foll alt row, 5 times in all. Work until RC shows 56[60:64:66:70:74]. 54[56:57:61:64:67] sts. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset RC at 2. Complete to correspond with first side reversing shapings.

NECKBAND
Graft shoulder seams tog.
With RB in position, set machine for 1x1 rib. Push 152 [160:168:174:182:188] Ns on MB and corresponding Ns on RB to WP. ** Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K10 rows. Transfer st to MB. Using MT, K1 row**.
Push 76[80:84:87:91:94] Ns at left to HP. With wrong side facing and placing centre back neck at centre '0' hang left half of neck edge on to Ns. Using MT+2, K1 row. Cast off using latch tool method.
Return Ns at left to WP. Hang rem right half of neck edge on to Ns. Using MT+2, K1 row. Cast off.

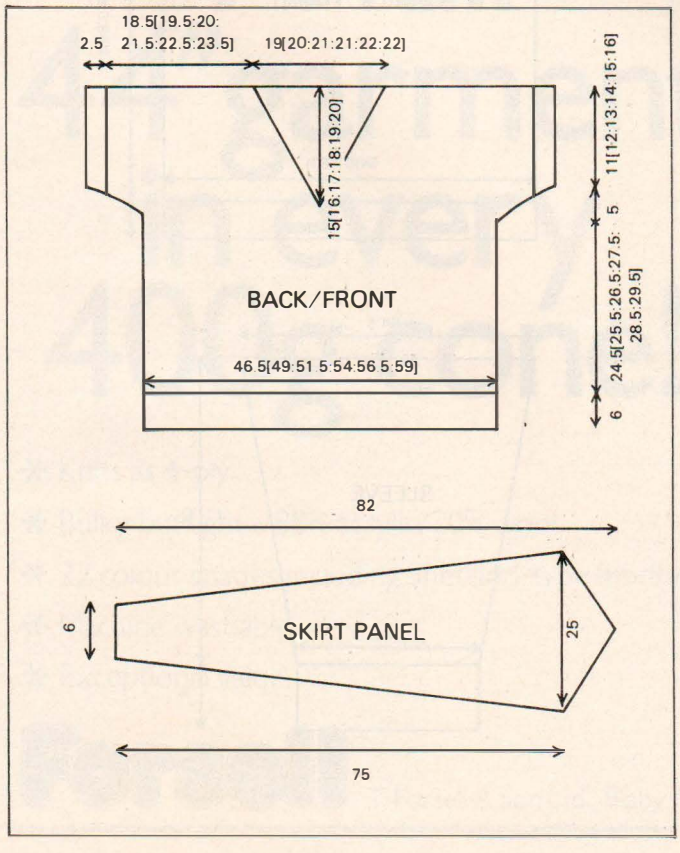
SLEEVE BANDS
With RB in position, set machine for 1x1 rib. Push 92[98:104:108:114:120] Ns on MB and corresponding Ns on RB to WP.
Work as given for neckband from ** to **.
With wrong side facing, hang sleeve edge evenly on to Ns matching shoulder seam with centre '0'. Using MT+2, K1 row.
Cast off using latch tool method.

TO MAKE UP
With wrong side facing pin pieces out to correct measurements. Steam press omitting all ribs. Join side and sleeve seams. Crossing right over left, sew edges of bands in place at front 'V'.



SKIRT
Push 200 Ns to WP. Using WY, cast on and K a few rows. Arrange sts/Ns at right of centre '0' as shown in Diagram 2. K1 row. CAR.
*** Set RC at 000. Using MY and MT, K10 rows. Push 10 Ns at left to HP, K2 rows, 10 times. (Remember to wrap yarn around last inside N to prevent hole forming). Push one block of 4 Ns at left to HP, K2 rows, 19 times. (Do not wrap yarn around last inside N when working these 38 rows of shaping.) Return one block of 4 Ns from HP to WP, K2 rows, 19 times. Return 10 Ns from HP to WP, K2 rows, 9 times. Return rem 10 Ns from HP to WP. K10 rows ***.
RC shows 134. Rep from *** to ***, 11[12:13:14:15:16] times. Using WY, K a few rows rows and release from machine.

TO MAKE UP
With wrong side facing pin out and steam well pulling points down to length indicated on diagram.
Graft centre back seam.
Turn over approx 2.5cm at waist edge and slip st in position leaving an opening for elastic. Thread elastic through waistband and secure. Close opening.



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10 MAN'S SWEATER

ILLUSTRATED ON PAGE 48

MACHINES: *These instructions are written for standard gauge electronic or punchcard machines with ribber. We used a Knitmaster electronic and ribber*

MACHINES WITHOUT RIBBER: *See page 19*

YARN: *Forsell Shamal*

FIBRE CONTENT: *80% Acrylic, 20% Wool*

COLOUR: *We used Admiral (MC) and White (C)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son, Blaby Road, South Wigston, Leics LE8 2SG*

SIZES
To suit chest 97-102[102-107:107-112]cm.
Finished measurement 108[114:120]cm.
Length 62[63.5:65]cm.
Sleeve seam with cuff turned back 54cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell Shamal.
1 x 400g cone in MC.
1 x 400g cone in C.

GARMENT WEIGHS
455g for size 102-107cm.

MAIN TENSION
33.5 sts and 40 rows to 10cm measured over Fair Isle patt (tension dial approx 6·).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD MACHINES
The garment illustrated was knitted using an electronic st pattern. A 24 st version of this is given for punchcards.
Punch card before starting to knit.

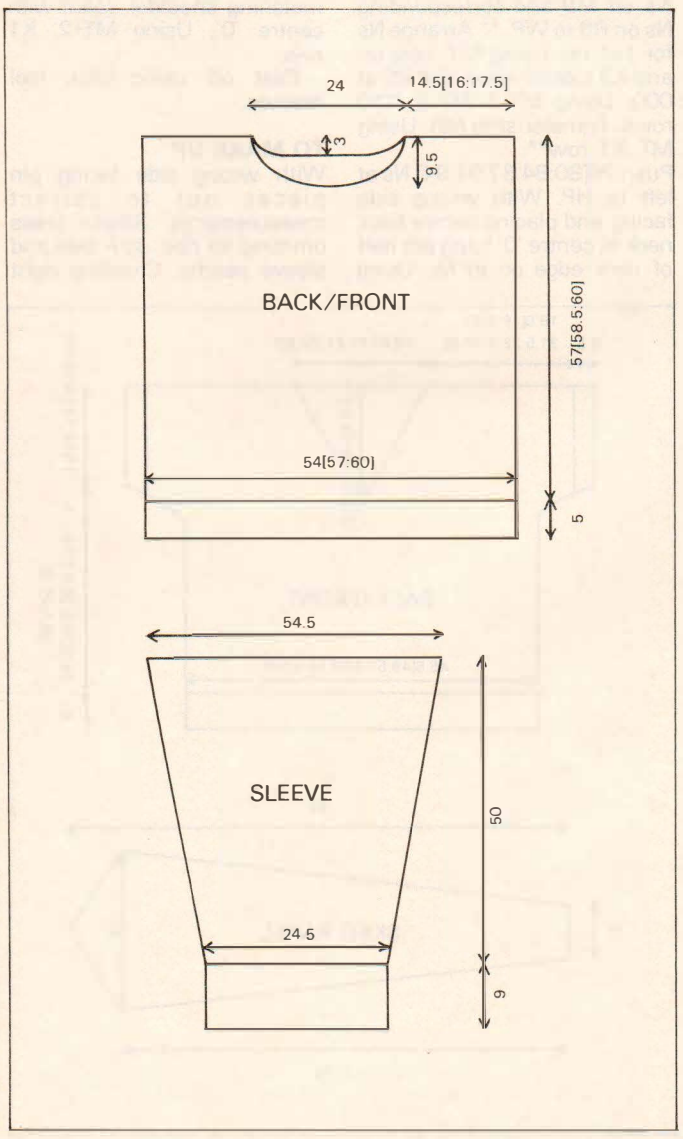
ELECTRONIC MACHINES
Fill in mylar sheet before starting to knit.
Button No 5 — down.

STRIPE PATTERN
For welts, cuffs and neckband.
Using MC, K2 rows.
Using C, K2 rows.

BACK
With RB in position, set machine for 1x1 rib. Push 180[190:200] Ns on MB and corresponding Ns on RB to WP.
* Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K26 rows of stripe patt.
Transfer sts to MB. Insert mylar sheet or punchcard. Set machine for patt. Using MT, K1 row. Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt *.
K until RC shows 216[222:228]. CAR.

SHAPE NECK
Make a note of row on mylar sheet or punchcard. Using nylon cord, K 117[122:127] sts at left by hand taking Ns down into NWP. Cont on rem 63[68:73] sts at right for first side.
K2 rows. Push 4 Ns at neck edge to HP, K2 rows. Push 3 Ns at neck edge to HP, K2 rows, twice. Push 2 Ns at neck edge to HP, K2 rows, twice. RC shows 228[234:240]. Using WY, K a few rows over rem 49[54:59] shoulder sts and release from machine. Using nylon cord, K the Ns from HP back to NWP.
Unravel nylon cord over 63[68:73] sts at left. Reset RC at 216[222:228]. Reset mylar sheet or punchcard on row previously noted. Complete to correspond with first side, reversing shapings. Unravel nylon cord over rem 82 sts. Using WY, K a few rows and release from machine.

FRONT
Work as given for back until RC shows 190[196:202]. CAR.



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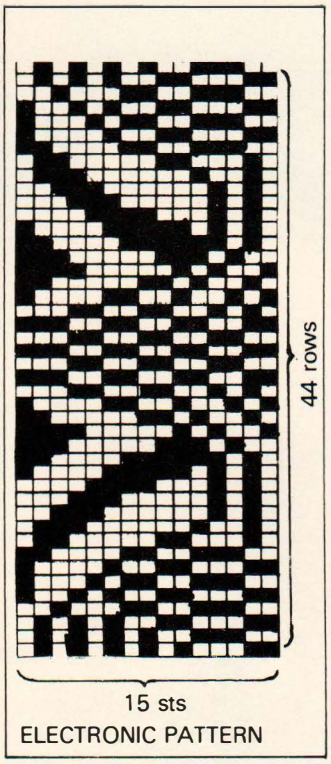
SHAPE NECK
Make a note of row on mylar sheet or punchcard.
Using nylon cord, K 117[122:127] sts at left by hand taking Ns down into NWP. Cont on rem 63[68:73] sts at right for first side. K2 rows. Push 3 Ns at neck edge to HP, K2 rows, twice. Push 2 Ns at neck edge to HP, K2 rows, 3 times. Push 1 N at neck edge to HP, K2 rows, twice. K until RC shows 228[234:240]. Using WY, K a few rows over rem 49[54:59] shoulder sts and release from machine. Using nylon cord, K Ns back from HP to NWP.
Unravel nylon cord over 63[68:73] sts at left. Reset RC at 190[196:202]. Reset mylar sheet or punchcard on row previously noted. Complete to correspond with first side, reversing shapings.
Unravel nylon cord over rem 82 sts. Using WY, K a few rows and release from machine.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 82 Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to * but work 42 rows of stripe patt before transferring to MB. Shape sides by inc 1 st at each end of next and every foll 4th row, 50 times. 182 sts. K until RC shows 200. Place a marker on the centre st. Cast off loosely.

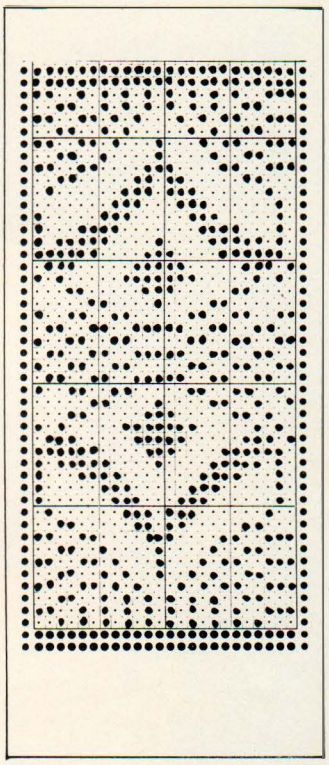
BACK NECKBAND
With RB in position, set machine for 1x1 rib. Push 88 Ns on MB and corresponding Ns on RB to WP.
** Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K42 rows of stripe patt. Transfer sts to MB **.
With wrong side facing, hang back neck edge evenly on to Ns. Cast off loosely.

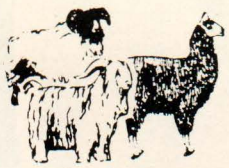
FRONT NECKBAND
With RB in position, set machine for 1x1 rib. Push 150 Ns on MB and corresponding Ns on RB to WP. Work as given for back neckband from ** to **.
With wrong side facing, hang front neck edge evenly on to Ns. Cast off loosely.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a wet cloth and allow to dry.
JOIN SHOULDER SEAMS
Push 49[54:59] Ns to WP. With right sides tog, hang right front and back shoulder sts on to Ns. Cast off.
Rep for left shoulder seam.
Join neckband seams. Fold neckband in half to inside and catch down. Sew in sleeves matching centre marker with shoulder seam. Join side and sleeve seams.



ELECTRONIC PATTERN





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11 CHILD'S DRESS

ILLUSTRATED ON PAGE 52

MACHINES: *These instructions are written for standard gauge machines*
YARN: *Nethy 3/14s Combed Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Ice Pink (MC) and Sky Haze (C)*
STOCKISTS: *To obtain this yarn please write to Nethy Products, Riverside Estate, 22 Dunlop Road, Stewarton, Kilmarnock KA3 5AS*

SIZES
To suit chest 51[56:61:66]cm.
Finished measurement 58[63:68:73]cm.
Length 47[52.5:58:61.5]cm.
Sleeve seam 3.5[4:4.5:5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Nethy 3/14s Combed Cotton.
1 x 500g cone in MC.
1 x 500g cone in C (see special note).
Snap fasteners.
Shirring elastic.
Ribbon.

GARMENT WEIGHS
132g for size 61cm.

MAIN TENSION
Using 1 strand of yarn 38 sts and 56 rows to 10cm measured over st st (tension dial approx 2·).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE
Nethy Products have kindly made a 'pack' of the exact amount of yarn required to knit this dress. There are three colourways to choose from and the price includes postage and packing.
Please quote which 'pack' you require when ordering.
Pack A: Ice Pink (MC) and Sky Haze (C).
Pack B: Arctic (MC) and Helio (C).
Pack C: Arctic (MC) and Primula (C).
Price: £3.75 per pack.

STRIPE PATTERN
Using MC, K10 rows.
Using C, K4 rows.
Using MC, K2 rows.
Using C, K2 rows.
Rep these 18 rows as required.

BACK
SKIRT
* Push 164[174:184:194] Ns to WP. Using WY, cast on and K a few rows. CAR. Set RC at 000. Using MC and MT, K17 rows. Using C, K4 rows. Using MC, K2 rows. Using C, K2 rows. Using MC, K10 rows. RC shows 35. Make a hem by hanging loops from first row of MC on to corresponding Ns. Using C, K4 rows. Using MC, K2 rows. Using C, K2 rows*. Using MC, K until RC shows 155[170:185:200]. CAR.
Using nylon cord K 82[87:92:97] sts at left by hand taking Ns down into NWP. Cont on rem 82[87:92:97] sts at right. K until RC shows 170[186:200:216]. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset RC at 156[170:186:200].
Complete to correspond with first side.

BODICE
Push 55[60:65:70] Ns to WP. With wrong side facing hang right half of back skirt on to Ns, dec 27 sts as you go.
Set RC at 000. CAR. Using MT, work in stripe patt. K 50[62:72:84] rows.

SHAPE ARMHOLE
** Cast off 3[6:6:10] sts at beg of next row. K1 row. Cast off 2 sts at beg of next and foll 1[1:2:2] alt rows. K1 row. Dec 1 st at beg of next row. K5 rows. Dec 1 st at beg of next row**. 46[48:51:52] sts. K until RC shows 106[120:134:148]. CAR.

SHAPE SHOULDER
Cast off 7[7:8:8] sts at beg of next and foll 2 alt rows. K1 row. Cast off 6[8:7:8] sts at beg of next row.
K1 row. Cast off rem 19[19:20:20] sts.
Work left half of bodice to correspond reversing shapings.

FRONT
SKIRT
Work as given for back skirt from * to *. Using MC, K until RC shows 170[186:200:216]. Place a marker on the centre st. Using WY, K a few rows and release from machine.

BODICE
Push 55[60:65:70] Ns to WP. With wrong side facing hang right half of skirt on to Ns, dec 27 sts as you go.
Set RC at 000. Using MT, work in stripe patt. K3 rows. Dec 1 st at left edge on next and every foll alt row, to end. *At the same time* when RC shows 50[62:72:84]. CAR.

SHAPE ARMHOLE
Work as given for back bodice from ** to **. Work until RC shows 90[94:98:102]. Fasten off.
Work left half of bodice to correspond reversing shapings.

FRONT INSERT
Push 2 Ns to WP. Using C, cast on by hand. CAR. Set RC at 000. Using C and MT, inc 1 st at each end of every foll alt row, 45[47:49:51] times. 92[96:100:104] sts.
K until RC shows 88[96:110:120]. CAR.

SHAPE NECK
Using a length of C, cast off the centre 20 sts. Using nylon cord K 36[38:40:42] sts at left by hand taking Ns down into NWP. Cont on rem 36[38:40:42] sts at right for first half.
K1 row. Cast off 2 sts at beg of next and foll alt row. K1 row. Dec 1 st at beg of next and foll alt row. K1 row. Dec 1 st at beg of next and every foll 4th row,3 times in all. 27[29:31:33] sts. K until RC shows 106[120:134:148].

SHAPE SHOULDER
Cast off 7[7:8:8] sts at beg of next and foll 2 alt rows. Cast off rem 6[8:7:9] sts.
Unravel nylon cord over sts at left. Reset RC at 90[96:110:120]. Complete to correspond with first side reversing shapings.

SLEEVES
Push 92[100:108:116] Ns to WP.
Using WY, cast on and K a few rows. Set RC at 000. Using C and MT, K 14[16:20:24] rows.

SHAPE TOP
Cast off 6[6:8:10] sts at beg of next 2 rows. Cast off 2[2:4:4] sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row, 4 times in all. Dec 1 st at each end of every foll 4th row, 3 times in all. Dec 1 st at each end of every foll alt row, 5 times. Cast off 2 sts at beg of next 8 rows. Cast off 4 sts at beg of next 2[4:4:4] rows. 28[28:28:32] sts. RC shows 58[62:66:70]. Cast off.

SLEEVE EDGING
Push 56[64:68:72] Ns to WP.
With wrong side facing hang lower edge of sleeve evenly on to Ns, dec 36[36:40:44] sts as you go.

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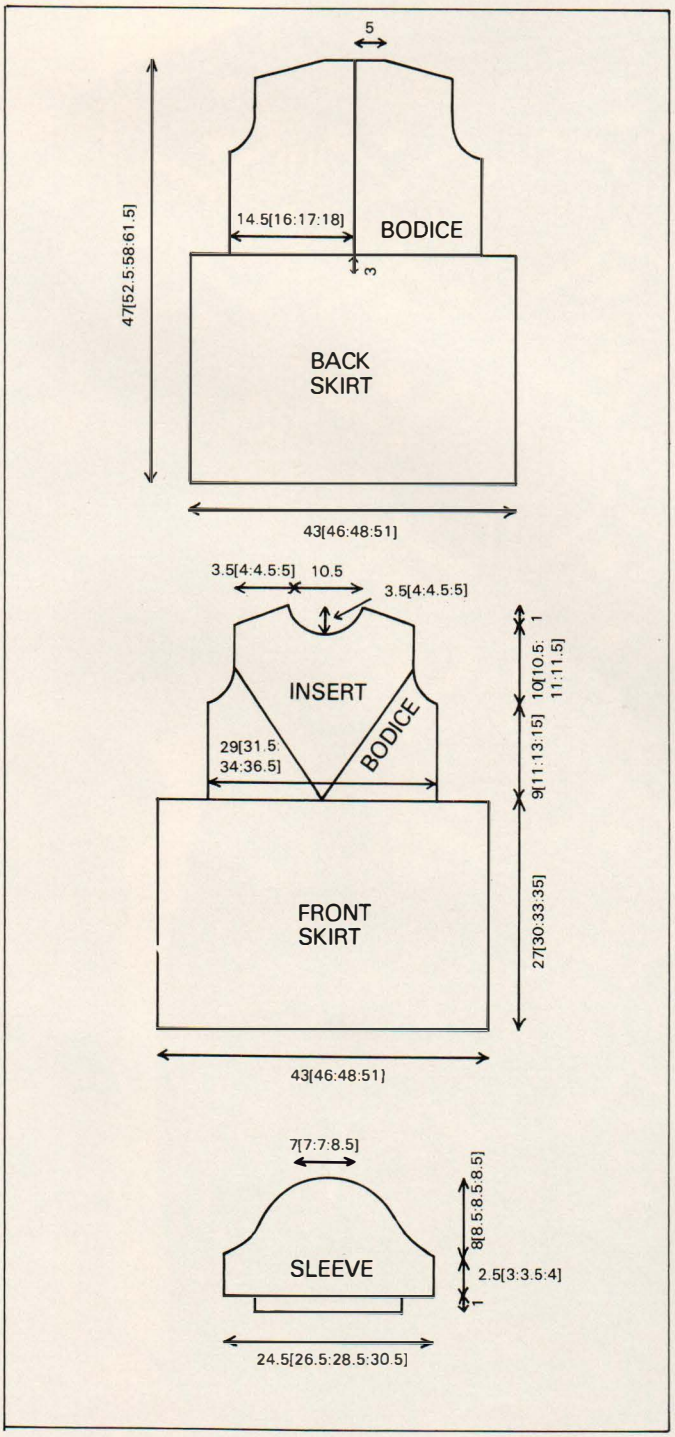
*** Set RC at 000. Using MC and MT, K6 rows.
Transfer every alt st on to adjacent N, leave empty Ns in WP. K6 rows. Make a hem by hanging loops from first row of MC on to corresponding Ns. Cast off***.

BACK OPENING EDGING
Push 64[78:80:88] Ns to WP.
With wrong side facing hang left edge of opening evenly on to Ns. Work as given for sleeve edging from *** to ***.
Rep for right edge of opening.

NECKBAND
Join shoulder seams.
Push 88[92:94:94] Ns to WP.
With wrong side facing hang neck edge evenly on to Ns.
Work as given for sleeve edging from *** to ***.

TO MAKE UP
Attach insert to front bodice. With wrong side facing press pieces out to correct measurements. Sew in sleeves gathering fullness evenly either side of shoulder seam. Join side and sleeve seam. Thread 2 strands of shirring elastic through waist and secure ends. Sew ends of centre back edging in place. Attach snap fasteners. Give a final press. Attach ribbon to waist at side seams.



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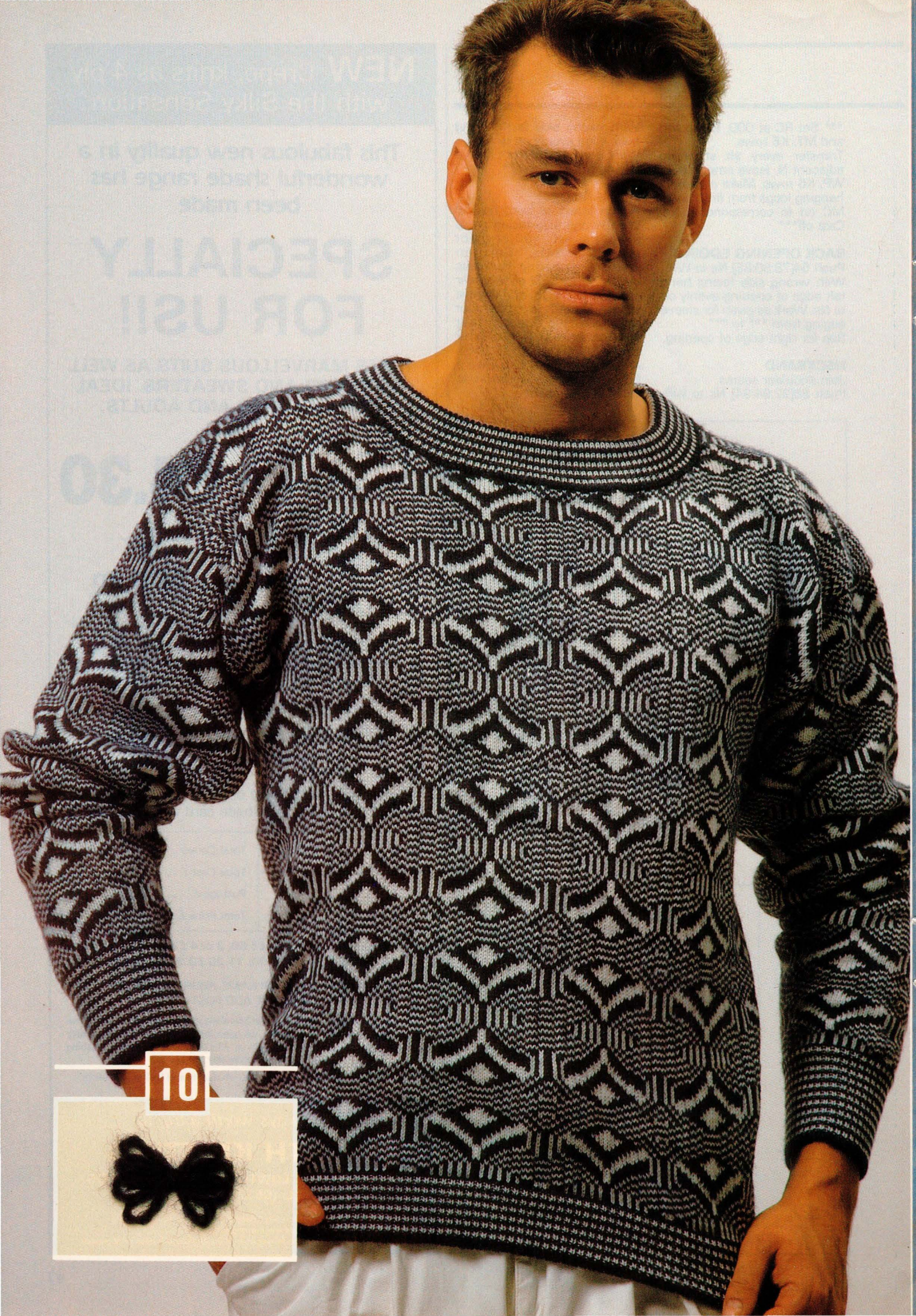
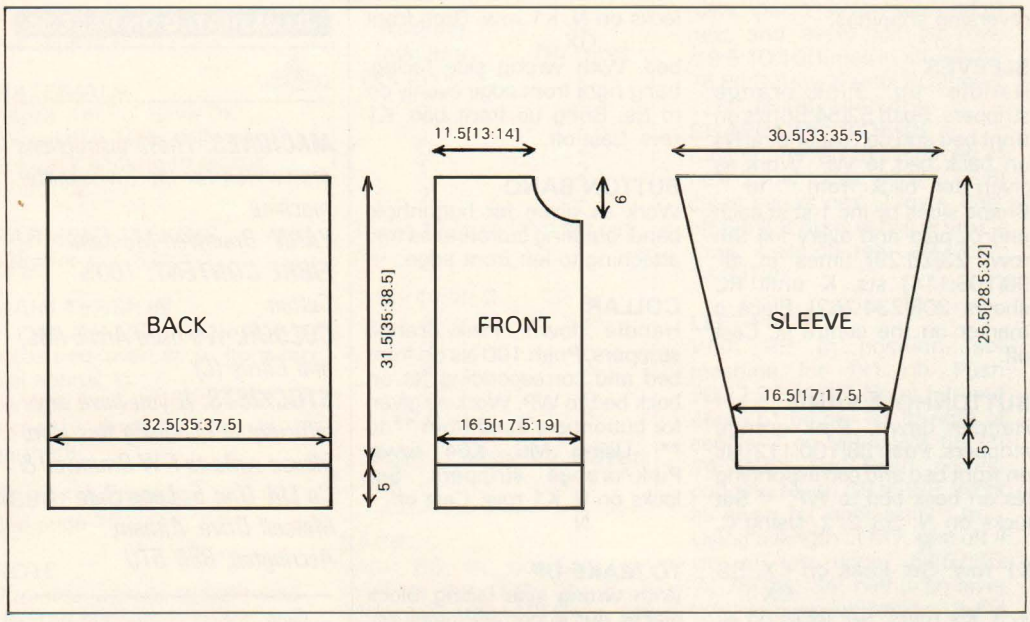

10

12 GIRL'S CARDIGAN

ILLUSTRATED ON PAGE 53

MACHINES: *These instructions are written for Duomatic range of machines*
YARN: *Bramwell Duospun*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used White (MC) and Dusky Pink (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd., Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*



SIZES
To suit chest 61[66:71]cm.
Finished measurement 66[71:76]cm.
Length 36.5[41:43.5]cm.
Sleeve seam 30.5[33.5:37]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Duospun.
1 x 500g cone in MC.
1 x 500g cone in C.
5 buttons.

GARMENT WEIGHS
128g for size 66cm.

MAIN TENSION
32 sts and 82 rows to 10cm measured over patt (SS approx 4).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Arrange Ns and pushers as shown in Diagram 1.
Set locks on $\frac{GX}{N}$. Using MC, K4 rows.
Set locks on $\frac{GX}{AX}\leftarrow$. Using C, K2 rows.
These 6 rows form the patt rep.

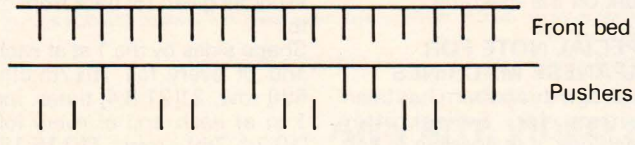
BACK
Handle up. Pink/orange strippers. Push 104[112:120] Ns on front and corresponding Ns on back bed to WP.
* Arrange Ns for 1x1 rib. Locks at left. Set RC at 000. Set locks on $\frac{N}{N}$, SS 2/2. Using MC, K1 row. Set locks on $\frac{CX}{CX}$, SS 2½/2½, K2 rows. Set locks on $\frac{N}{N}$. K30 rows.
Transfer sts to front bed. Black strippers. Set RC at 000. Arrange pushers for patt as shown in Diagram 1. Using SS 4 and setting locks and changing colour as required, work in patt *.
K 256[286:316] rows. Cast off.

RIGHT FRONT
Handle up. Pink/orange strippers. Push 52[56:60] Ns on front bed and corresponding Ns on back bed to WP. Work as given for back from * to *.
K 208[238:268] rows. Locks at right.

SHAPE NECK
Cast off 8 sts at beg of next row, K1 row. Cast off 4 sts at beg of next row. K1 row. Cast off 2 sts at beg of next row. K1 row. Dec 1 st at beg of next row. K until RC shows 256[286:316]. Cast off rem 37[41:45] sts.

LEFT FRONT
Work as given for right front,

DIAGRAM 1



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12 GIRL'S CARDIGAN

reversing shapings.

SLEEVES
Handle up. Pink/orange strippers. Push 52[54:56]Ns on front bed and corresponding Ns on back bed to WP. Work as given for back from * to *. Shape sides by inc 1 st at each end of next and every foll 9th row, 23[26:29] times in all. 98[106:114] sts. K until RC shows 208[234:262]. Place a marker on the centre st. Cast off.

BUTTONHOLE BAND
Handle down. Pink/orange strippers. Push 88[100:112] Ns on front bed and corresponding Ns on back bed to WP. ** Set locks on $\frac{N}{N}$, SS 2/2. Using C, K1 row. Set locks on $\frac{CX}{CX}$, SS 3/3, K2 rows. Set locks on $\frac{N}{N}$, K1 row. Set RC at 000. Set locks on $\frac{CX}{CX}$, SS 4/4. Black strippers **.
Using MC, K14 rows. Work 5 evenly spaced buttonholes over both front bed and corresponding back bed Ns.
K14 rows.
Transfer sts to back bed. Set locks on $\frac{N}{GX}$. K1 row. Drop front bed. With wrong side facing, hang right front edge evenly on to Ns. Bring up front bed. K1 row. Cast off.

BUTTON BAND
Work as given for buttonhole band, omitting buttonholes and attaching to left front edge.

COLLAR
Handle down. Pink/orange strippers. Push 100 Ns on front bed and corresponding Ns on back bed to WP. Work as given for buttonhole band from ** to **. Using MC, K64 rows. Pink/orange strippers. Set locks on $\frac{N}{N}$. K1 row. Cast off.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a wet cloth and allow to dry.
Join shoulder seams. Attach cast off edge of collar to neck edge starting and finishing at centre of front bands. Sew in sleeves matching centre marker with shoulder seam. Join side and sleeve seams. Finish buttonholes. Sew on buttons.

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13 RAGLAN SWEATER

ILLUSTRATED ON PAGE 56

MACHINES: *These instructions are written for the Swissknitter machine*
YARN: *Bramwell Montana*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Arctic (MC) and Citrus (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F W Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, BB5 5TU*

SIZES
To suit bust 86[91:96:101]cm.
Finished measurement 92[96:102:106]cm.
Length 62[62.5:64.5:65]cm.
Sleeve seam 45[45:46:46.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures this applies to all sizes.

MATERIALS
Bramwell Montana.
1 x 500g cone in MC.
1 x 500g cone in C.

GARMENT WEIGHS
373g for size 86cm.

MAIN TENSION
Using 2 strands of yarn and after washing and pressing 28 sts and 40 rows to 10cm measured over st st (SS approx 6¼).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
2 strands of yarn are used tog throughout.
Work all raglan dec 2 sts in from edge. Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE FOR JAPANESE MACHINES
Although this pattern has been written for Swissknitter machines, it is possible to knit it on other standard gauge machines providing the tension is matched. If you are using a Japanese machine we suggest tension 7· for the st st and 4 for the mock rib.

STRIPE SEQUENCE BACK AND FRONT
* K30 rows C, K20 rows MC.
K30 rows C, K6 rows MC.
K4 rows C, K6 rows MC.
K24 rows C, K10 rows MC.
K10 rows C, K20 rows MC.
K10 rows C, K4 rows MC.
K4 rows C, K4 rows MC.
K18 rows C, K12 rows MC.
Using C work to end*.

SLEEVES
K10 rows C, K 8[8:12:14] rows MC.
Cont as given for back/front sequence from * to *.

BACK
Push 128[134:142:148] Ns to WP. **Push every 3rd N back to NWP. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using 2 strands of MC and SS 3¾, K60 rows. Return every 3rd N to WP. Make a hem by hanging loops from first row of MC on to corresponding Ns. Set RC at 000. Using SS 6¼ work in stripe sequence **. K138 rows.

SHAPE RAGLAN
*** Set RC at 000. Cast off 7 sts at beg of next 2 rows. Dec 1 st fully fashioned at each end of next and every foll alt row, 42[43:47:48] times. K1 row. RC shows 86[88:96:98]***. 30[34:34:38] sts.
Using WY, K a few rows and release from machine.

FRONT
Work as given for back until RC for raglan shaping shows 50[52:60:62].

SHAPE NECK
Using a length of C cast off the centre 16[18:18:20] sts. Make a note of position in stripe sequence. Put Ns at left to rest position. Cont on rem sts at right for first side.
Dec 1 st at neck edge on every foll alt row, 7[8:8:9] times. *At the same time* keep raglan shaping correct until all sts are off.
Return Ns at left to WP. Reset RC at 50[52:60:62]. Starting at correct position in stripe sequence complete to correspond with first side reversing shapings.

SLEEVES
Push 66[68:72:76] Ns to WP. Work as given for back from ** to **.
Shape sides by inc 1 st at each end of every foll 7th[7th:6th:6th] row, 21[21:8:4] times. Inc 1 st at each end of every foll 0[0:7th:7th] row, 0[0:15:18] times. 108[110:118:120] sts. K until RC shows 156[156:160:162].

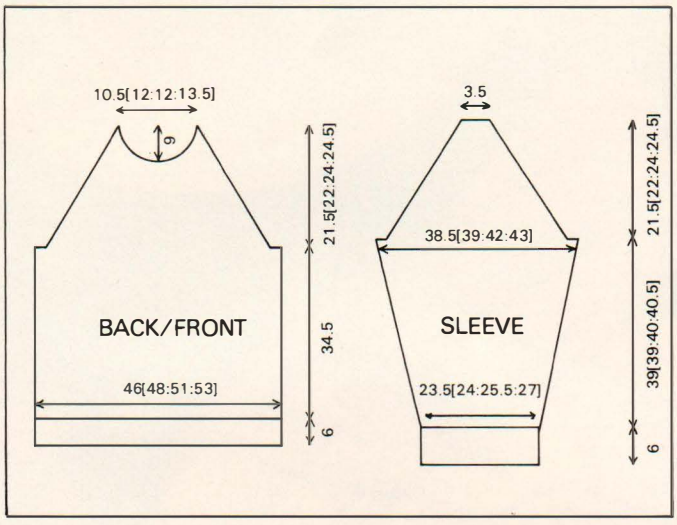
SHAPE RAGLAN
Work as given for back from *** to ***. 10 sts rem. Using

WY, K a few rows and release from machine.

NECKBAND
Join the two front and one back raglan seams. Push 114[120:120:126] Ns to WP. Push every 3rd N back to NWP. Using WY, cast on and K a few rows. Set RC at 000. Using 2 strands of MC and SS3¾, K20 rows. Return every 3rd N to WP. Make a hem by hanging loops from first row of MC on to corresponding Ns.

With wrong side facing hang back neck over 30[34:34:38] Ns, top of sleeve over 10 Ns, side of neck over 24 Ns, centre front neck over 16[18:18:20] Ns, side of neck over 24 Ns and rem top of sleeve over 10 Ns. Using SS 6¼, K1 row.
Cast off.

TO MAKE UP
Wash and block pieces. Allow to dry and then press. Join rem raglan and neckband seam. Join side and sleeve seams.



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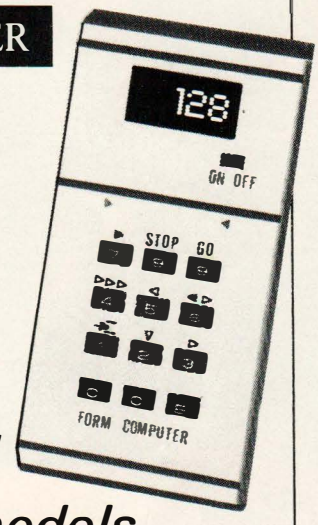

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Machine Knitting Monthly

14 CROSSOVER CARDIGAN

ILLUSTRATED ON PAGE 57

MACHINES: *These instructions are written for chunky machines with ribber*
YARN: *Patons Knit 'n' Save DK*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Shade 7890 Lemon (MY)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Patons & Baldwins Ltd., PO Box 46, Darlington, Co. Durham DL1 1YQ*

SIZES
To suit bust 82[87:92:97:102]cm.
Finished measurement 92[98:102:108:110]cm.
Length 57.5[60:60.5:63.5:64]cm.
Sleeve seam 46[47:48:48:48]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Patons Knit 'n' Save DK.
4[5:5:6:6] x 100g balls in MY.
Goldzack knitting-in elastic.
4 buttons.

GARMENT WEIGHS
428g for size 87cm.

MAIN TENSION
20 sts and 28 rows to 10cm measured over st st (tension dial approx 1).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Purl side is used as right side.
Use the knitting-in elastic with MY only for cast on and tubular rows of welts and cuffs.
Measurements given are those of finished garment and should not be used to measure work on the machine.

RACKING PATTERN
Set half pitch lever to H.
Move racking indicator as given in the following table.

Racking Indicator	No rows
Left front 3	2
2	2
1	2
0	2
1	2
2	2

These 12 rows form the patt rep.

Right front 3	2
4	2
5	2
6	2
5	2
4	2

These 12 rows form the patt rep.

BACK
With RB in position, set machine for 1x1 rib. Push 92[98:102:108:110] Ns on MB and corresponding Ns on RB to WP.
* Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-1/MT-1, K26 rows. Transfer sts to MB *. Set RC at 000. Using MT, K 82[82:82:86:86] rows.
SHAPE ARMHOLES
Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row, 8[9:9:10:10] times in all. 68[72:76:80:82] sts. K until RC shows 128[134:136:144:146].
SHAPE SHOULDERS
Cast off 7[7:7:7:8] sts at beg of next 2 rows. Cast off 6[7:7:8:8] sts at beg of next 2 rows. Cast off 6[6:8:8:8] sts at beg of next 2 rows. Cast off rem 30[32:32:34:34] sts.

LEFT FRONT
With RB in position, set machine for 1x1 rib. Push 20[22:23:24:25] Ns at left and 46[49:51:54:55] Ns at right of centre '0' on MB to WP. 66[71:74:78:80] Ns. Push corresponding Ns on RB to WP. Work as given for back from * to *. Using a length of MY, cast off 4 sts at left edge. 62[67:70:74:76] sts. Set half pitch lever to H. Racking indicator on 3. On RB, push the foll Ns at right of centre '0' to WP.
1ST SIZE
20, 22, 24, 26, 28.
2ND SIZE
21, 23, 25, 27, 29.
3RD SIZE
22, 24, 26, 28, 30.
4TH AND 5TH SIZES
24, 26, 28, 30, 32.
Fill empty Ns with heel of

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13

14

14 CROSSOVER CARDIGAN

opposite st on MB. Set RC at 000. Using MT/MT+2, work in racking patt. K2 rows.
Dec 1 st at left edge on next and every foll alt row, 31[34:35:37:38] times in all. *At the same time* when RC shows 82[82:82:86:86]. CAR.

SHAPE ARMHOLE

Keeping shaping at left edge correct, cast off 4 sts at beg of next row, K1 row. Dec 1 st at beg of next and every foll alt row, 8[9:9:10:10] times in all. K until RC shows 128[134:136:144:146].

SHAPE SHOULDER

Transferring sts to MB as required, cast off 7[7:7:7:8] sts at beg of next row. K1 row. Cast off 6[7:7:8:8] sts at beg of next row. K1 row. Cast off rem 6[6:8:8:8] sts.

RIGHT FRONT

Work as given for left front, reversing needle settings and shapings. Work buttonholes on rows 4 and 24 of welts over Ns 17[19:20:21:22] at left and right of centre 'O'.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 46[48:48:50:52] Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to *. Set RC at 000. Using MT, K6 rows. Shape sides by inc 1 st at each end of next and every foll 9th[8th:7th:7th:6th] row, 11[12:14:15:16] times in all. 68[72:76:80:84] sts. K until RC shows 100[104:106:106:106].

SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row, 14[17:17:18:19] times in all. K1 row. Cast off 2[2:2:2:3] sts at beg of next 2 rows. Cast off 3[3:3:3:4] sts at beg of next 2 rows. Cast off 5 sts at beg of next 2 rows. RC shows 136[146:148:150:152]. Cast off rem 12[10:14:16:14] sts.
Before cont, block pieces out to correct measurements. Spray with cold water and allow to dry.

COLLAR

BACK SECTION

With RB in position, set machine for full needle rib. Push 30[32:32:34:34] Ns on MB and corresponding Ns on RB to WP.
** Using MY and TO/TO, cast on. Do not knit tubular rows. Set RC at 000. Using MT+2/MT+2, K8 rows. Using MT+1/MT+1, K8 rows. Using MT/MT, K4 rows. Transfer sts to MB. Using MT-1, K11 rows. Make a hem by hanging loops from first row of st st on to corresponding Ns. Using MT, K1 row **.
With wrong side facing, hang back neck edge on to Ns. K1 row.
Cast off.

LEFT FRONT SECTION

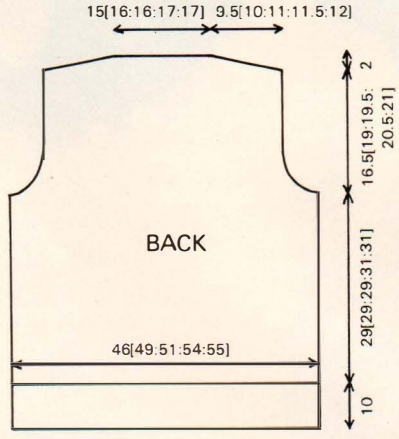
With RB in position, set machine for full needle rib. Push 95[99:101:105:107] Ns on MB and corresponding Ns on RB to WP. Work as given for back section from ** to **.
With wrong side facing, hang left front edge on to Ns. K1 row.
Cast off.

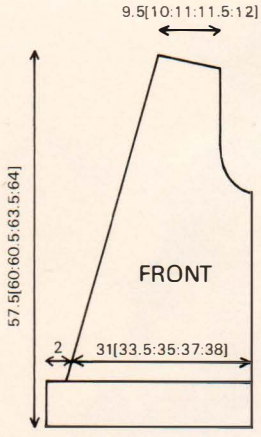
RIGHT FRONT SECTION

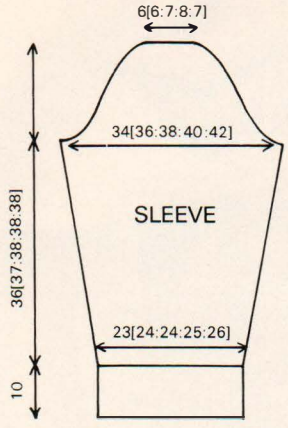
Work as given for left front section.

TO MAKE UP

Join shoulder seams. Join collar seams. Sew in sleeves easing head to fit. Join side and sleeve seams.
Sew on buttons.







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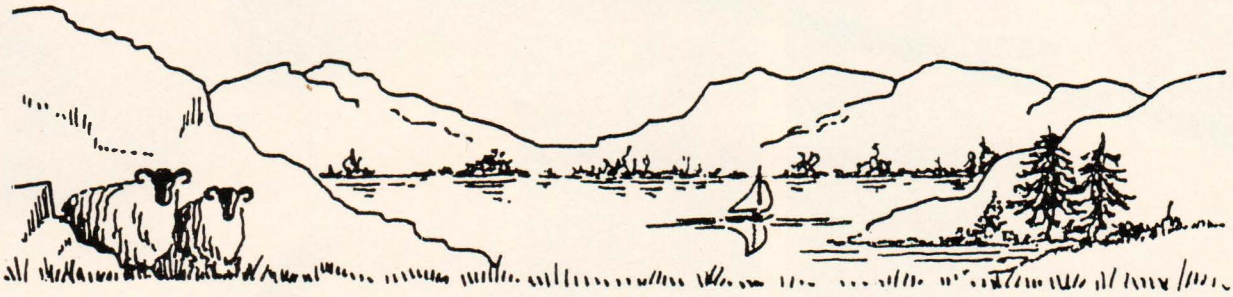

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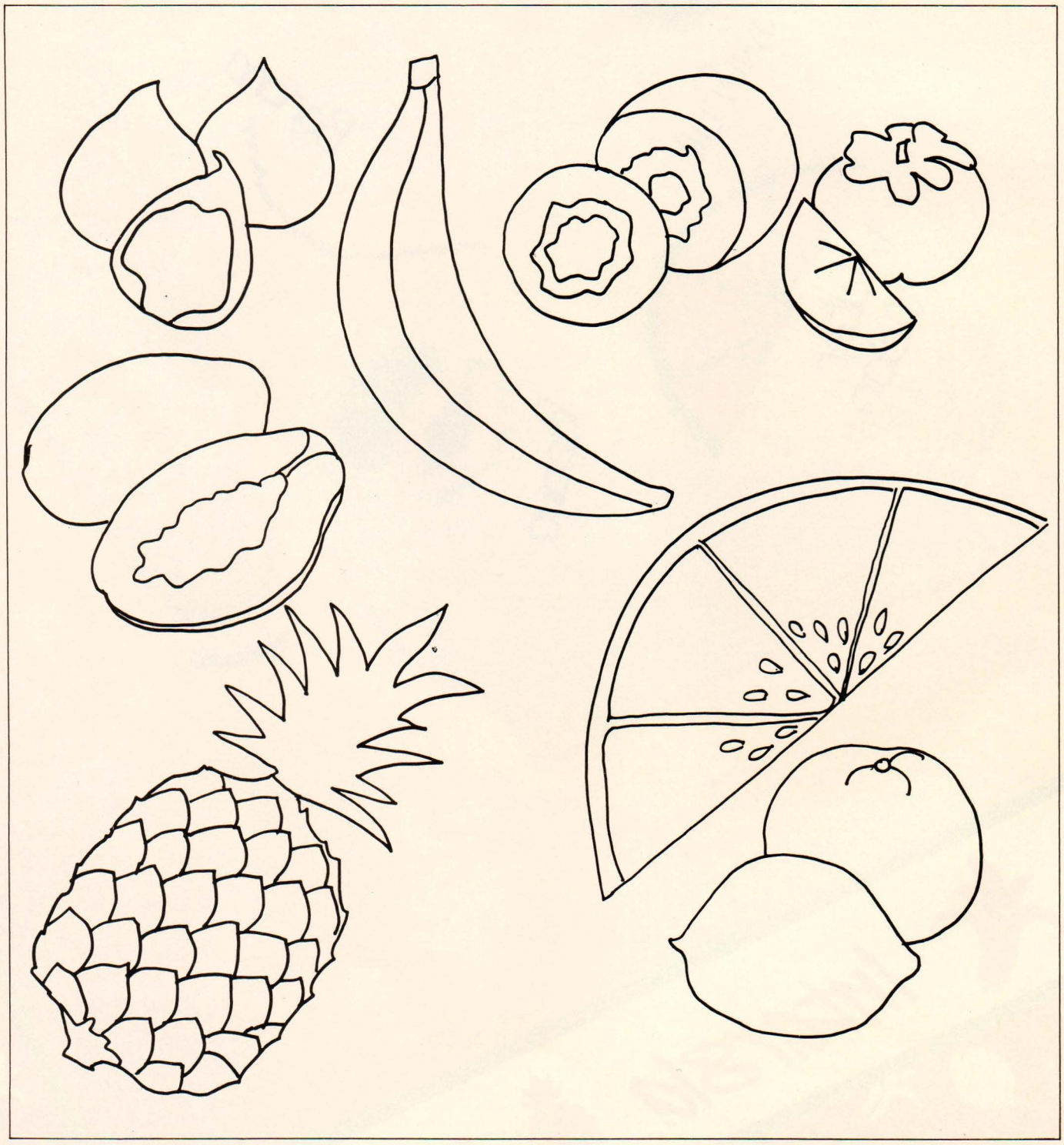

by Keni Freeman

Another cotton Intarsia design, this time knitted in Brockwell Yarns, 8 ply cotton. Several colours were used from the very extensive colour range, including Marigold, Orange, Emerald, Ecru, Kingfisher and Black. Also included for the 'kiwi fruit skin' was one of the mercerised cotton yarns with a lurex thread in it — part of their lurex mixing service. I used the mercerised cotton yarn double to give the right thickness.

On my chunky machine I worked the yarn to main/Intarsia tension 2 and had approximately 19 sts and 25½ rows to 10cm. For the lace insert on the front/back and sleeves I worked the pattern as for a 'V'-neck, but instead of decreasing I simply hand-tooled a transfer lace, alternate stitches transferred every three rows.

For most of the fruits I must say a big 'thank-you' to Marks and Spencer for their 'Tropical Fruits and Vegetables' leaflet, without which I would have had no idea how to represent some of the fruits or their names! It is a small booklet available free at M & S, showing a variety of fruits and vegetables in colour.

Having traced out the design, I simply worked the shapes using Intarsia and then added the 'blackwork' afterwards as embroidery, including the names of the various fruits using backstitch. A 'sweetie' is apparently like a green grapefruit in appearance but with a sweet taste, hence its name.

For the one stitch in the banana and water melon, I marked a single pencil line on the fruit which I wanted to follow and knitted just the one stitch using the one stitch method.

For those of you who do not know what that is, all you do is knit the one stitch manually first of all on the row, leaving the needle back in 'B' or normal working position. Then just take the main colour across all the needles, including the gap, where the needle is back in 'B' or normal working position. When you take the carriage across you will find that the needle that was knitted by hand automatically comes back into the Intarsia working position and at the same time has twisted itself around the thread at the back so there is no hole. This normally works well for up to two stitches but no more. This method allows you to knit single stitches without separate yarns for the back stitches. Hope you have delicious fun with our exotic fruit ideas.

Next month — Jean has given me the title 'Tennis' to see what I come up with — think she's a Wimbledon fan.

Having made enquiries because we could not find regular stockists of the **Susanna Lewis book** we have been inundated with stockists — mainly, I might add, from the USA (nice to hear from you all — keep up with the writing). It seems that the book costs around $36 in the States and a little less over here but it can be obtained with just a little hunting around.

Also, in response to the request for suggestions for putting darts team names on to sweaters, several people wrote in to say 'don't forget hand selection' — it seems that this is the most common method of getting around the problem used by regular knitters of darts, cricket and other club names.

Finally, can anyone help **Margaret Cook of Wigan**. Margaret has a Brother 830 and is desperate to get hold of a Marilyn Monroe graph — where can she find one? Apparently, both Mrs Cook and her husband read MKN from cover to cover. Margaret says that since she has retired she is getting to grips with her machine but has now been asked for a Marilyn sweater. Over to you readers!

Keni

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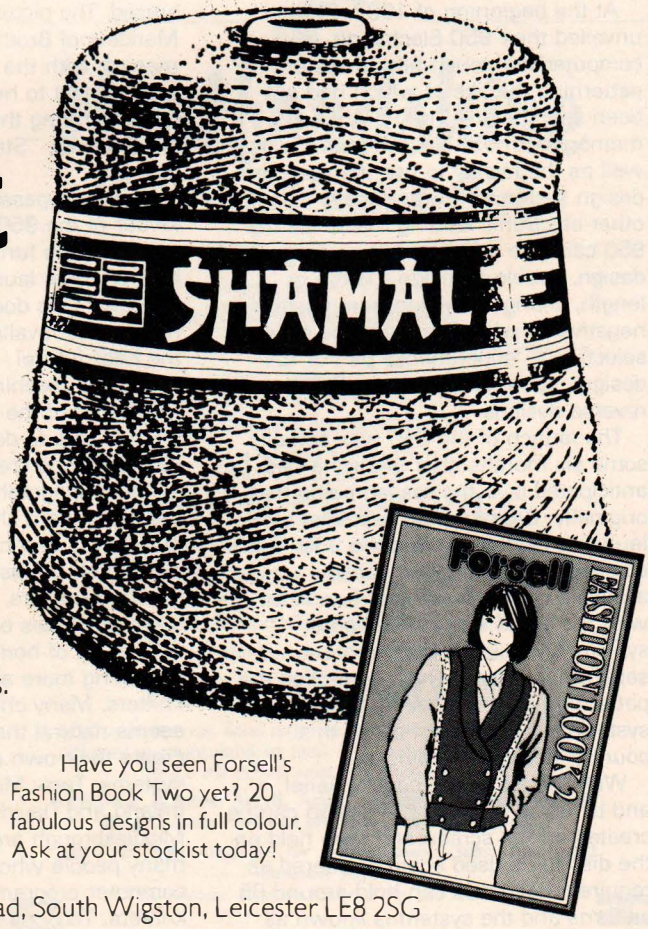

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OUT & ABOUT

This month Keni writes more about Electronics — where's it all leading to?

Jackie Marklew of Brother with the PPD-100 design system

Last month, I explained a little about the development of the Knitmaster electronic knitting machines. This month, we have an insight into Jones+Brother and their systems as well as a look at a new British invention.

1954 saw the introduction of the first Jones+Brother knitting machine. The KH1-B1 had only 16 needles but by 1958, the KH-218 had developed to 180 needles with an automatic yarn tension unit. It was in 1959 that the KH-311 with 200 needles and a needle gauge of 4.5mm was unveiled. This machine was the prototype of today's knitter. From then on, new developments were regularly introduced and 1980 saw the launch of the KH-910, the first electronic knitting machine from Brother, many of which are still in use.

At the beginning of 1987, Brother unveiled their 950 Electroknit, a computerised, touch-button system of patterning the like of which had not been seen before. The 950 has a memory with 555 built-in patterns as well as the facility to use the standard design system of mylar sheets. Like other electronic knitting machines the 950 can give a 'mirror image' to a design, double a design's width or length, change a design from positive to negative — which changes the colour selection — superimpose part or full designs upon each other and even reverse designs.

The launch of the 950 was actually some six months after everyone had anticipated it — the reason being that originally, Brother were expected to launch a machine called the 930. This electronic machine was already available on the Continent. It worked with the aid of a home-computer system. Discs were loaded into a separate interface which controlled the patterning system, indeed, the whole system had been on show in this country at some exhibitions.

With the aid of the control panel and by using a monitor, a design can be created on the screen and then held on the disc to be used again or altered as required. Each disc can hold around 65 patterns and the system is known as the PPD-100.

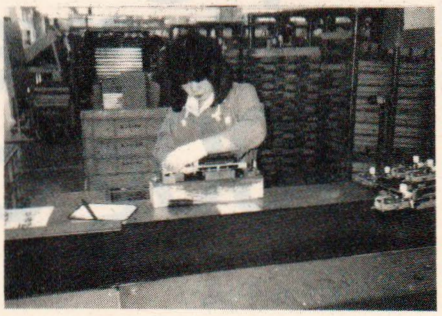
The beauty of the PPD-100 is that a design can be 'loaded' (created) section by section as well as reduced and erased. The picture above shows Jackie Marklew of Brother sitting in front of a monitor with the interface and control system next to her, when she was demonstrating the idea to dealers at the Trade Show, "Stitches" at NEC earlier this year.

Brother bypassed this system in favour of the 950 for it was felt there needed to be further investigation done before it was launched over here. However, this does not mean that it will not become available at some stage in the near future!

Knitting machines are now very much part of the craft scene with many knitters able to design their own garments and create stunning fabrics.

The photographs of part of the Brother assembly plant show just how 'hi-tech' our craft is becoming, with machines coming off the assembly line in far greater numbers, thus there are many more machines being sold.

The use of home computers is now becoming more acceptable to machine knitters. Many children have one, so it seems natural that mum (or dad) can create their own designs using these systems. Terry Mason of Northern Ireland and David Jackaman of Middlesbrough are just two of the many people who have designed good computer programs for machine knitters. Terry has a pattern system, aiding the user in designing pattern



Brother's assembly plant

shapes, whilst David's computer programs aid the user in the design of punchcard patterns. Both systems have good reputations and I have received letters from quite a few of their customers extolling the virtues of both systems.

However, it is the launch of a system that has been developed in less than a year by a British robotics teacher and his students that will help to change the future for home designers in machine knitting.

The story starts during August 1987, when Nigel Thompson, a senior tutor in robotics at the Bodelwyddan TVEI (Technical & Vocational Education Centre) in Clwyd, North Wales, started experimenting with knitting machines. Not being a machine knitter he knew nothing about the knitting business but when it came to electronic knitting machines, that was something he could understand.

The original intention was to allow students to get to grips with computers through a visual system, in this case, knitting. Colleges and schools, it was hoped, could establish a computer package alongside a knitting machine to help with the student's development of textiles and knitwear.

At that time Nigel could not imagine what his package would also offer to the small knitwear designer.

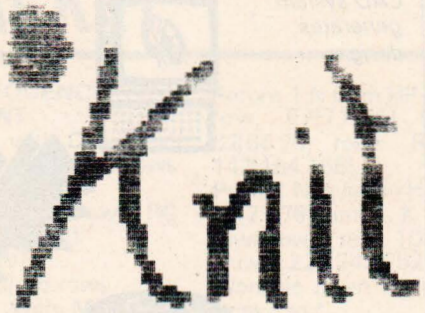
I went to Bodelwyddan Castle, where the development has been taking shape, just as a marketable system had been put together. It seemed fabulous to me that a British system could be developed so quickly without a large injection of finance. I was most impressed.

The system was developed around a BBC micro computer, because they are the most widely used in schools and colleges. Nigel is also developing a program for other computers as I write this, so by the time this appears in print it may already be completed. Having thought about the development of his project, the next item needed was a knitting machine. I gather that a major manufacturer was approached but they were unable to help at that time. So Nigel went along to his local knitting machine dealer, Woolengers of Chester.

They provided Nigel with a second-hand Brother 910 for him to start with and off he went. The result is that in under a year there is now on the market, a designing system that will work with Brother electronic machines, specifically the 910 on a BBC micro computer. However, as I mentioned, the system is now being widened to operate with other computers and also to operate with Knitmaster electronic machines.

So, what does the system do and and how does it work?

First of all, imagine that your electronic machine is linked to a computer via an interface which you then load with specially prepared discs. Your knitting machine will now run independently of a mylar sheet programming system. You can now create a design over your 60 needles

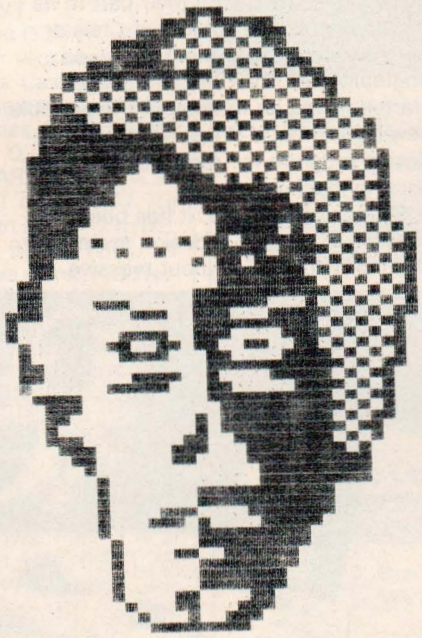


Having written the words on the screen – the computer then changes the design so that it is shown 'stitch by stitch'

The geometric design, video image and light pen design reduced to show repeat capability as printed out

The original video camera image 'digitised'

The knitted proof – geometric design video image and light pen drawing as knitted



Having played around the video camera image was printed out showing each stitch as it would appear knitted

direct from the screen on the monitor. The system is also being expanded to allow design over the whole 200 needles, rather than the 60 repeat that we all know.

Whilst I was visiting the centre, I created knitted designs by the following methods.

First of all, using a light pen, I wrote the word 'knit' on the monitor screen. The system then took my design and converted the freehand lines to stitches and rows, as we do when using graph paper. I was then able to print out the design on the printer so that I could see how the design would look when knitted. I could also reduce the design down and print it as a repeat, so that I would know how it would look when repeated over 60 needles.

The system then fed the information straight to the knitting machine and having threaded my two colours through the carriage feed, I knitted the word 'knit' straight off.

Similarly, a design can just be created on the screen, a part of the design at a time and again printed and knitted.

Then, using a video camera image, a single frame can be taken from the video film, rather like a photograph, this can be converted into a digital image so that it can be knitted also. There is also a facility that allows you to take your digital image and decide how much actual depth of the original image you want to retain. Once satisified, I was then able to knit the image of the person, again over sixty needles.

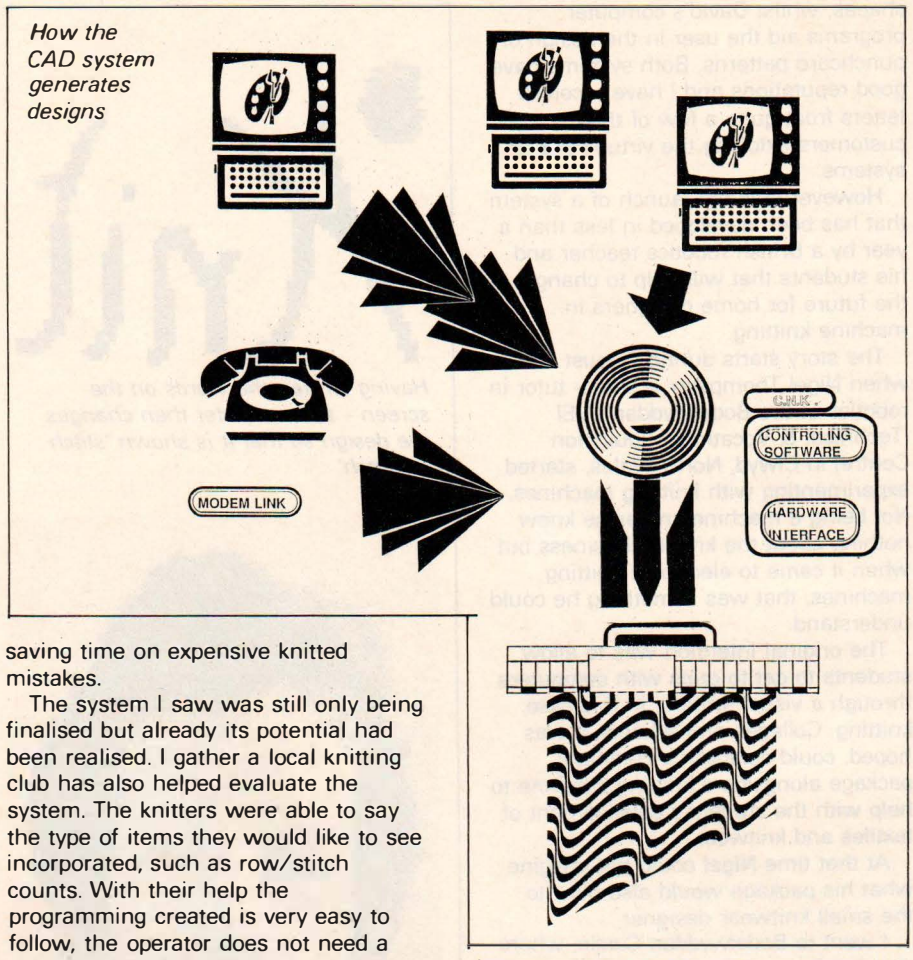
Finally, also built into the program is the ability to create a series of geometric designs over 12 needles, that can be repeated five times (giving you the 60 needle repeat design). These twelve needles can then be altered each row by turning them at different angles. Using the printer, the design can be printed out prior to knitting to make sure that it is correct. Then having sent the information to the knitting machine, you knit the design. All designs can be stored on a disc for future use.

You can also take a part of the design and turn it to a different angle — completely upside down if you wished. If you have a telephone modem link, the design can be passed down it to a knitting machine miles away! Possibilities seem endless.

Nigel was also working on a scanning system. He is developing a scanning head that will fit over the print head of the computer's printer. This will allow the user to feed in a design — perhaps a photograph or similar item which will then be scanned — similar to a fax copying machine. The scanned design will then re-appear on the monitor and from there on you can change or knit the design as required.

The potential of this system is limitless, allowing new geometric patterns to be created as well as offering limitless design capabilities. Having drawn a design it can then be printed, allowing it to be checked,

How the CAD system generates designs



saving time on expensive knitted mistakes.

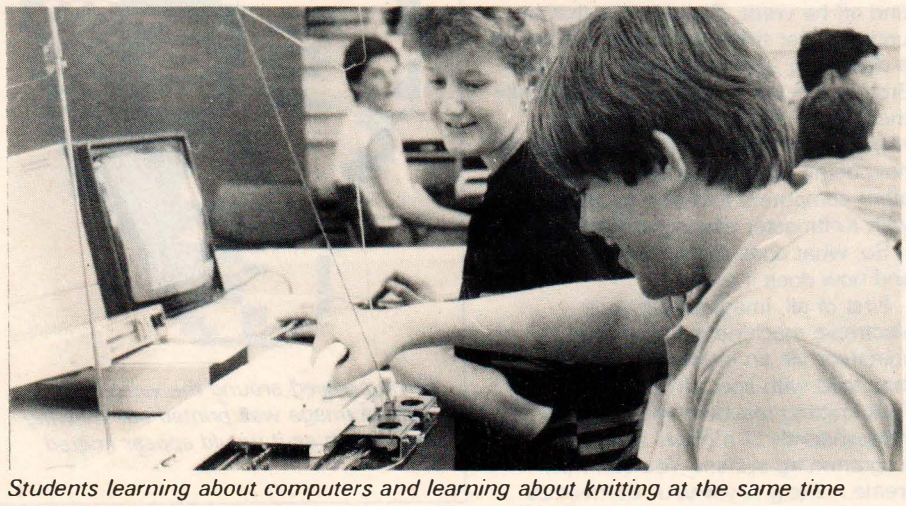
The system I saw was still only being finalised but already its potential had been realised. I gather a local knitting club has also helped evaluate the system. The knitters were able to say the type of items they would like to see incorporated, such as row/stitch counts. With their help the programming created is very easy to follow, the operator does not need a degree in computer technology. Just follow the instructions given as they appear on the screen.

As Nigel works for the Clwyd education system he will not benefit financially from the design. Once he had developed it, Clwyd Technics took over, they will be handling the marketing of the system. This company is one of the small businesses that have developed with help from local government and now they are hoping to market this product as their part in its development. Woolengers of Chester will be selling the system as it was originally with their help that Nigel started taking an interest in the possible development of a British computer design program for Japanese electronic knitting machines.

So, in under a year, it has been possible to develop a design system for knitting machines without massive finances and research and development departments that the knitting machine manufacturers have available — and it's British!

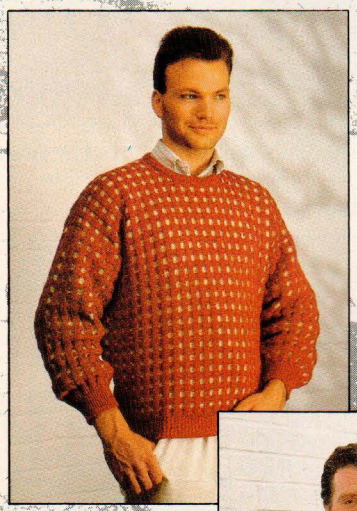
This design system comes complete with computer program and an easy to understand and comprehensive manual. Your electronic machine will be converted to allow the system to operate on your knitting machine. However, if you wish, the system will be able to be switched off to allow you to continue using the mylar sheet design system.

As we went to press, it was hoped that the whole package would be marketed for around £250 complete — cheaper than investing in a new electronic machine and allowing your existing electronic machine unlimited design capability. Further information can be obtained from Woolengers of Chester or Clwyd Technics.

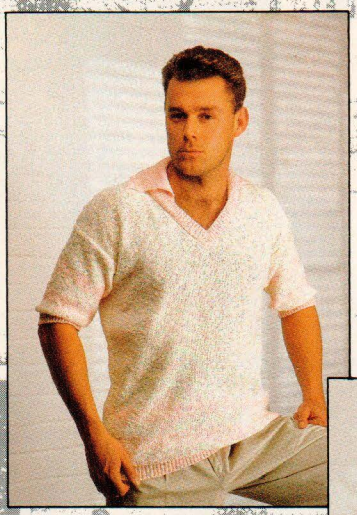


Students learning about computers and learning about knitting at the same time

Men's Collection.

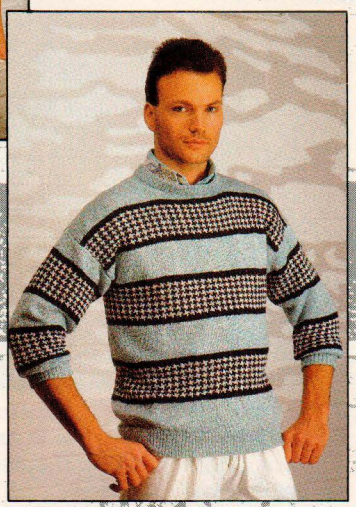


The ribber is used to achieve this unusual chequerboard effect.



Simple to knit cotton top for the summer.

A very useful Fisherman's Rib sweater knitted on the chunky machine. Larger sizes are included.



The use of colours and dog's-tooth check make up this summer sweater.

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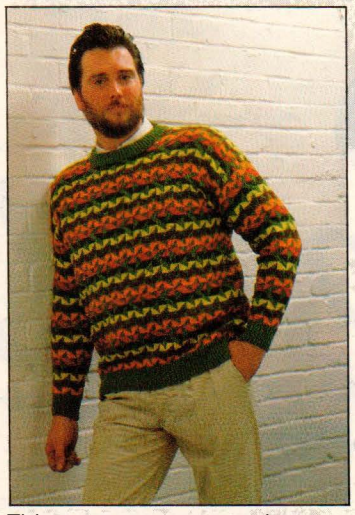
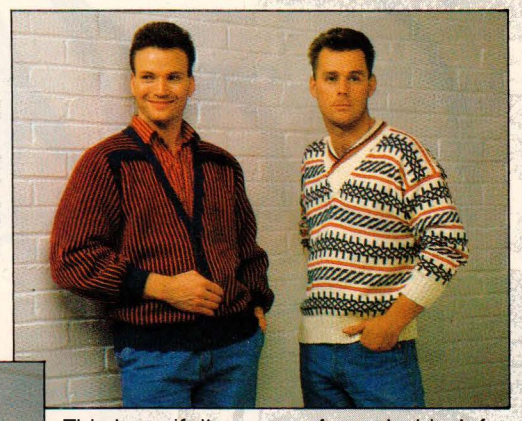
Intarsia was used for this lovely sweater.

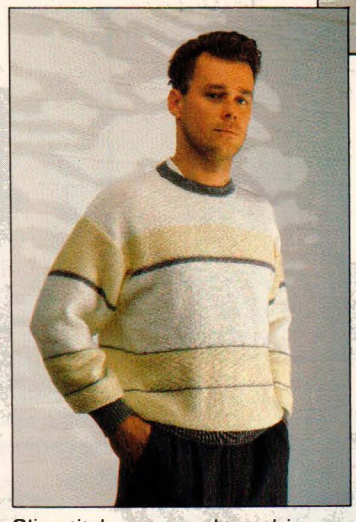


This sweater goes up to larger sizes and can be knitted in many colour variations — subtle or bright.



This beautifully classic cardigan will be a winner with all the family.

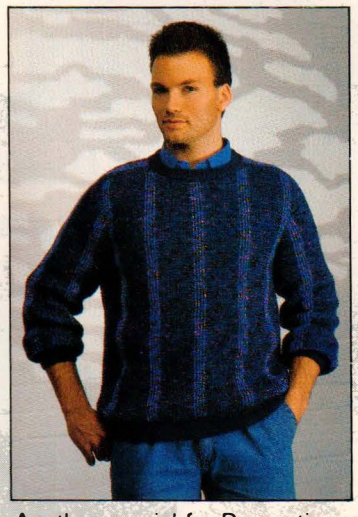
A nautical look for this cotton sweater.



Slip stitch was used to achieve this lovely textured sweater.

A must for summer, this sweater uses the single motif technique for the Fair Isle 'boxes'.

Easy to knit Fair Isle with raglan shoulders.



Another special for Duomatic owners.

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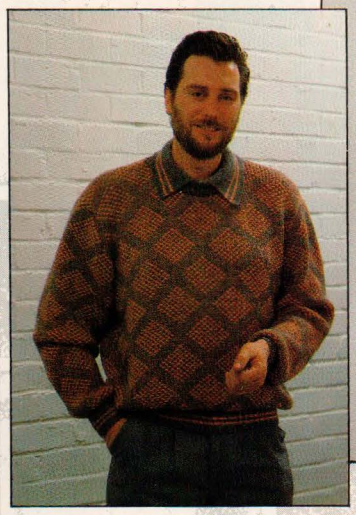
A special for electronic owners.

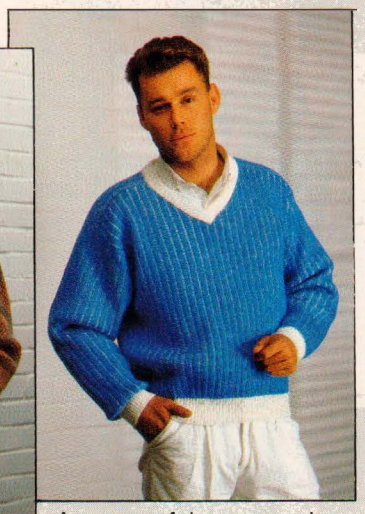
The cabled yoke makes this sweater very unusual.

A lovely design in cotton for the Duomatic owner.

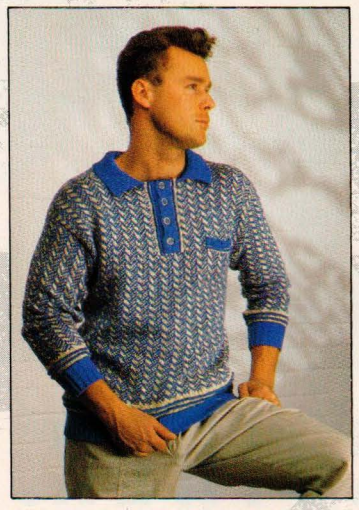
Unusual Fair Isle for a younger guy.



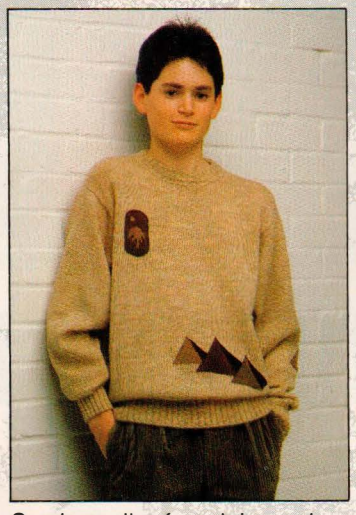
Another great sweater for larger sizes. Knitted on the Duomatic.



A very useful pattern using the plating technique.



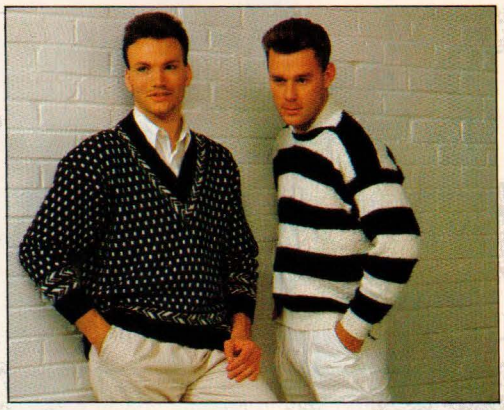
A bright summery-looking Fair Isle with a button neckline and collar, knitted in cotton.



Suede appliqué work is used for this unusual sweater.

The use of leather appliqué was included in this cotton sweater.

A must for cricketers, a sweater in cabled rib.



This stunning sweater is knitted in Fair Isle.

A sporty rugby look was achieved with this sweater.

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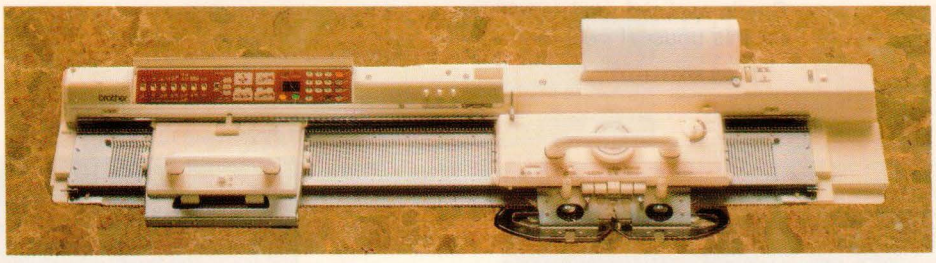

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Tomorrow's Textiles

This month we feature two student's designs, both incorporating Fair Isle for impact. The cotton ensemble uses two soft colours, alternating for effect, whilst the man's sweater and shorts use colour and 'graffiti' shapes to enhance the carefree feeling of the subject.

COTTON DRESS AND OVERTOP

ILLUSTRATED ON PAGE 76

MACHINES: *These instructions are written for electronic machines with garter carriage. We used a Jones+Brother 910 with garter carriage KG88*

YARN: *Rowan Soft Cotton and Fine Cotton Chenille*

FIBRE CONTENT: *Soft Cotton is 100% Cotton and Fine Cotton Chenille is 85% Cotton, 15% Polyester*

COLOUR: *We used Soft Cotton in Smoke Shade 527 (MC) and Ecru Shade 522 (A) and Fine Cotton Chenille in Lacquer Shade 388(B)*

STOCKISTS: *If you have any difficulty in obtaining these yarns please write to Rowan Yarns, Green Lane Mill, Washpit, Holmfirth, Huddersfield, W. Yorks HD7 1RW*

SIZES
To suit bust 82[86:92]cm.

OVERTOP
Finished measurement 110[114:118]cm.
Length 28[28.5:29]cm.
Sleeve seam 54cm.

DRESS
Finished measurement 102[104:106]cm.
Length 85cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures this applies to all sizes.

MATERIALS
Rowan Soft Cotton.
2 x 350g cones in MC and A.
Rowan Fine Cotton Chenille.
1 x 250g cone in B.

GARMENT WEIGHS
Overtop: 367g for size 86cm.
Dress: 510g for size 86cm.

MAIN TENSION
31 sts and 43 rows to 10cm measured over st st (tension dial approx 5).
30 sts and 37 rows to 10cm measured over Fair Isle (tension dial approx 5).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET
Fill in mylar sheet before starting to knit.

PROGRAMMES
All variation switches in lower position.
Pattern selector switch in lower position.

PATTERN 1
First row of patt 1.
Last row of patt 52.
Left end of patt 1.
Right end of patt 25.

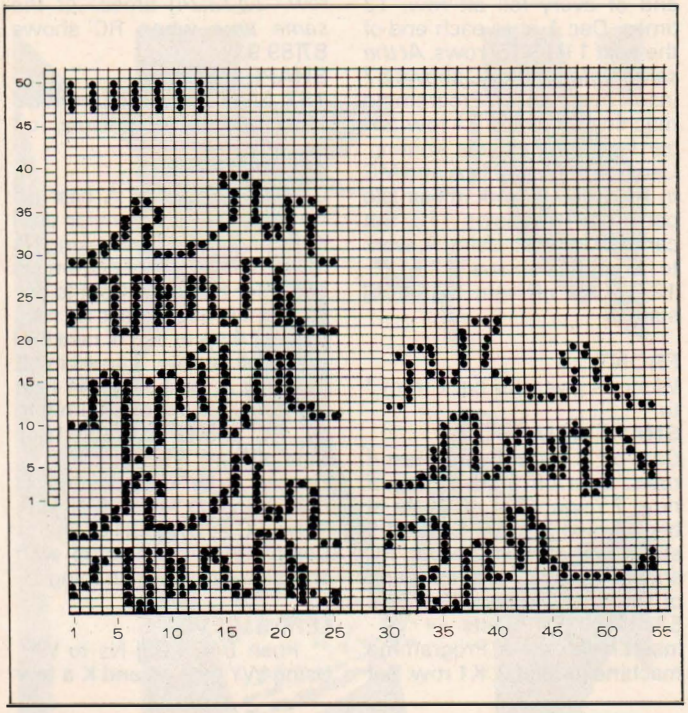
PATTERN 2
First row of patt 1.
Last row of patt 35.
Left end of patt 30.
Right end of patt 54.

PATTERN 3
First row of patt 60.
Last row of patt 63.
Left end of patt 1.
Right end of patt 14.

'VERTICAL' STRIPE PATTERN FOR RIGHT SLEEVE
Vertical stripes are worked manually row by row. First wind off 3 separate balls of Fine Cotton Chenille (B) and 3 small balls of yarn A.
Set carriage to HP. Push Ns 1 at left and right of centre '0', Ns 7 and 8 at left, and Ns 7 and 8 at right of centre '0' to HP. K1 row. Using separate balls of B, K Ns in HP by hand returning Ns to HP when stitch is complete. Cont in this way in the foll colour sequence: using B, K6 rows, using A, K2 rows. These 8 rows form the 'vertical' stripes and are repeated throughout on right sleeve only.

OVERTOP
BACK
* Push 172[178:184] Ns to WP. Using WY, cast on and K a few rows ending with CAR. Set RC at 000. Using A and MT, K4 rows. Set RC at 000. K4 rows. Pick up loops from first row knitted in A and hang on to corresponding Ns. K until RC shows 36*.

SHAPE ARMHOLES
Cast off 7 sts at beg of next 2 rows. Cast off 6 sts at beg of next 2 rows. Cast off 2 sts at



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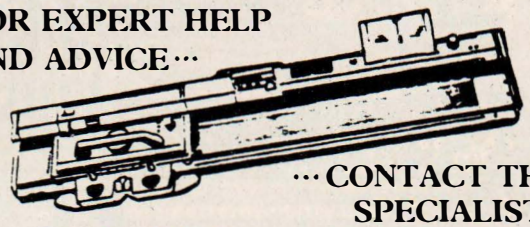
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COTTON DRESS AND OVERTOP

beg of next 2 rows. RC shows 42. Dec 1 st at each end of every row, 7 times. Dec 1 st at each end of every foll alt row, 11 times. K1 row. 106[112:118] sts. RC shows 72. Dec 1 st at each end of every foll 4th row, 4 times. Dec 1 st at each end of every foll alt row, 12 times. Dec 1 st at each end of the next 11[13:15] rows. *At the same time* when RC shows 57 insert mylar sheet. Programme machine for patt 1. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B work in Fair Isle patt until RC shows 110. Set carriage for st st. Using A, work to end. RC shows 123[125:127]. Cast off rem 52[54:56] sts.

FRONT

Work as given for back from * to *.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 4 rows. Cast off 3 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. Cast off 5 sts at beg of next 2 rows. RC shows 46. Dec 1 st at each end of the next 7 rows. RC shows 53. 110[116:122] sts.
Insert mylar sheet. Programme machine for patt 2. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B, work 35 rows of Fair Isle patt. Then set machine for st st and using A work to end. *At the same time* when RC shows 54, dec 1 st at each end of next and every foll alt row, 22[23:24] times. *At the same time* when RC shows 87[89:91].

SHAPE NECK

1ST AND 2ND SIZES ONLY

Make a note of position on mylar sheet.

ALL SIZES

Using a length of A cast off centre 20 sts. Using nylon cord K sts at right by hand taking Ns down to NWP. Cont on rem sts at left for first side. Cont to dec at armhole edge as set. K1 row. Cast off 4 sts at beg of next and every foll alt row, 3 times in all. Dec 1 st at neck edge on next and every foll alt row, 4 times in all. RC shows 100[102:104]. Cast off rem 7[9:11] sts.
Unravel nylon cord over sts at right bringing Ns back to WP. Reset RC at 87[89:91].
Complete to correspond with first side reversing shaping.

LEFT SLEEVE

** Push 84[86:88] Ns to WP. Using WY cast on and K a few rows ending CAR. Set RC at 000. Using A and MT, K4 rows. Set RC at 000. K4 rows. Pick up loops from first row knitted in A and hang on to corresponding Ns **.

SHAPE SIDES

Inc 1 st at each end of every foll 6th row, 34 times in all. K until RC shows 232. 152[154:156] sts. Place a marker at each end of last row.

SHAPE TOP

Set RC at 000. Dec 1 st at each end of next and foll 8th row. Dec 1 st at each end of every foll alt row, 7 times. Dec 1 st at each end of every row, 11 times. K1 row. 112[114:116] sts. Cast off 4 sts at beg of next 4 rows. Dec 1 st at each end of every row, 8 times. Dec 1 st at each end of every foll alt row, twice. Dec 1 st at each end of every row, 6 times. Dec 1 st at each end of every foll alt row, 11[12:13] times. RC shows 79[81:83]. Cast off rem 42 sts.

RIGHT SLEEVE

Work as given for left sleeve from ** to **. Inc 1 st at each end of next row. Commence 'vertical' stripe patt as given. K until RC shows 10.
Shape sides by inc 1 st at each end of every foll 6th row, 33 times. *At the same time* when RC shows 69 insert mylar sheet. Programme machine for patt 1. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B work 104 rows of Fair Isle patt. RC shows 174. Set carriage for st st. Using A. K until RC shows 217. 152[154:156] sts.

SHAPE TOP

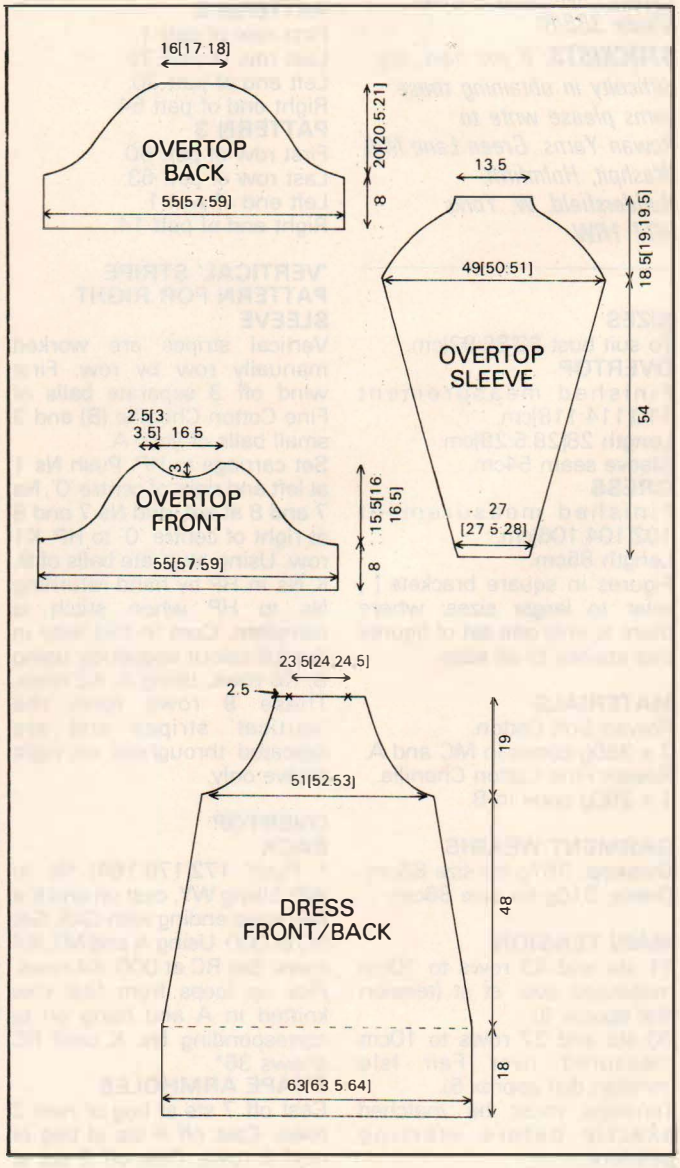
Work as given for left sleeve.

NECKBAND

Push 176[178:180] Ns to WP. ***Using A, cast on using 'e' wrap method. Set RC at 000. Insert mylar sheet. Programme machine for patt 3 (1x1 rib). Using MT and garter carriage work 11 rows of rib. Using WY, K a few rows and release from machine***.

TO MAKE UP

Join raglan seams easing to fit



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as required. Join neckband seam. Pin neckband in place around neck edge. Backstitch through open loops of last row worked in A, unravelling WY as you go.
Join side and sleeve seams.

DRESS
FRONT AND BACK ALIKE
Push 196[198:200] Ns to WP. Using WY, cast on and K a few rows ending with CAR. Set RC at 000. Using A and MT, K158 rows. Pick up loops from first row knitted in A and hang on to corresponding Ns.
Set RC at 000. Using MC, K7 rows. Insert mylar sheet. Programme machine for patt 2. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B work in Fair Isle patt until RC shows 43. Set carriage for st st. Cont using MC. *At the same time,* when RC shows 20, dec 1 st at each end of next and every foll 6th row, 4 times in all. Dec 1 st at each end of every foll 16th row, 3 times. Dec 1 st at each end of every foll 10th row, 11 times. 160[162:164] sts. K until RC shows 206.
SHAPE ARMHOLES
Cast off 14 sts at beg of next 2 rows. Dec 1 st at each end of every row, 10 times. Dec 1 st at each end of every foll alt row, 10 times. Dec 1 st at each end of every foll 5th row, twice. 88[90:92] sts. RC shows 248. Dec 1 st at each end. K until RC shows 288. Cast off 7 sts at beg of next 2 rows. 72[74:76] sts. Using WY, K a few rows and release from machine.

ARMHOLE BANDS
Push 154[156:158] Ns to WP. Work as given for neckband on overtop from *** to ***.

NECKBAND
Push 72[74:76] Ns to WP. With wrong side facing pick up sts from last row worked in MC from dress front and hang on to Ns. Insert mylar sheet. Programme machine for patt 3 (1x1) rib. Using A and MT and garter carriage work 60 rows in rib.
Cast off.
Work back neckband to correspond.

TO MAKE UP
With wrong side facing block pieces to correct size and steam press. Join shoulder seams and neckband seams. Fold neckband in half to inside and catch down. Pin armhole bands in place and finish by backstitching through open loops of last row knitted in MC unravelling WY as you go.
Join side seams and inside hem seam.

GRAFFITI SWEATER AND SHORTS

ILLUSTRATED ON PAGE 77

MACHINES: *These instructions are written for electronic machines with garter carriage. We used a Jones+Brother 910 with garter carriage KG88*
YARN: *Rowan Botany Wool*
FIBRE CONTENT: *100% Pure New Wool*
COLOUR: *We used Shade 1 (MC), Shade 62 (A), Shade 54 (B) and Shade 38 (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Rowan Yarns, Green Lane Mill, Washpit, Holmfirth, Huddersfield, W. Yorks HD7 1RW*

SIZE
SWEATER
One size to suit chest 97-112cm.
Finished measurement 142cm.
Length 83cm.
Sleeve seam 44.5cm.
SHORTS
To suit hips 81-86cm.
Finished measurement 88cm.
Length 55cm.

MATERIALS
Rowan Botany Wool.
3 x 250g cones in MC.
2 x 250g cones in A.
1 x 250g cone in B and C.

GARMENT WEIGHS
Sweater: 978g.
Shorts: 369g.

MAIN TENSION
38 sts and 48 rows to 10cm measured over st st (tension dial approx 3).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET
Fill in mylar sheet before starting to knit.

PATTERN PROGRAMMES
Take co-ordinates from your mylar sheet.
PATTERNS 1, 2, 4A, 7, 8, 9, 10 AND 11
All pattern variation switches in lower position.
Pattern selector switch in lower position.
PATTERNS 3, 4B, 5 AND 6
All pattern variation switches in lower position.
Pattern selector switch in upper position.
Carriage setting KC 11.

STRIPE PATTERNS
SWEATER HOOD
Using A, K11 rows.
Using C, K4 rows.
SHORTS BACK
Using MC, K11 rows.
Using A, K4 rows.
SHORTS FRONT
Using MC, K10 rows.
Using A, K10 rows.

SWEATER
BACK
Push 200 Ns to WP. * Using WY, cast on and K a few rows ending with CAR. Set RC at 000. Using MT and A, K20 rows. Using MC, K10 rows. Using C, K10 rows. RC shows 40. Pick up loops from first row knitted in A and hang on to corresponding Ns. Using C, K until RC shows 50 *.
Using MC, K until RC shows 119. Insert mylar sheet. Programme machine for patt 5. Set machine for single motif over Ns 62-22 at left of centre '0'. K1 row. Set machine for Fair Isle knitting. Using MC in feeder 1/A and B in feeder 2/B, work 87 rows of single motif. Set machine for st st. Using MC, K until RC shows 424. Cast off.

BACK SIDE PANELS
Push 36 Ns to WP. Work as given for back from * to *. Using MC, K until RC shows 424. Cast off.
Work a second panel to correspond.

FRONT
Push 200 Ns to WP. *** Using WY, cast on and K a few rows ending with CAR. Set RC at 000. Using MT and A, K20 rows. Using MC, K10 rows. Work 2 eyelets by transferring the 5th st at left and right of centre '0' on to adjacent Ns. Leave empty Ns in WP. Using C, K10 rows. RC shows 40. Pick up loops from first row knitted in A and hang on to corresponding Ns. Using C, K8 rows. Using A, K2 rows. RC shows 50. Using MC, K until RC shows 65.
** Programme machine for patt 1. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B,

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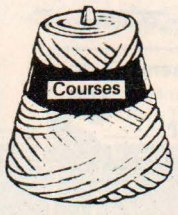

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GRAFFITI SWEATER AND SHORTS

work 44 rows of Fair Isle patt **. RC shows 110. Set machine for st st. Using MC, K7 rows. Rep from ** to **, once more ***.
Set machine for st st. Using MC, K until RC shows 181. Programme machine for patt 6. Set machine for single motif over Ns 25-61 at right of centre '0'. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work 43 rows of single motif.
Set machine for st st. Using MC, K until RC shows 245. Programme machine for patt 3. Set machine for single motif over Ns 10-0-50. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, work 22 rows of single motif. RC shows 268.
Set machine for st st. Using MC, K until RC shows 287. Programme machine for patt 4B. Set machine for single motif over Ns 80-21 at left of centre '0'. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and B in feeder 2/B, work 41 rows of single motif. RC shows 329.
Set machine for st st. Using MC, K until RC shows 359. Programme machine for patt 2. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, work in Fair Isle patt. K until RC shows 383. CAL.

SHAPE NECK

Make a note of position on mylar sheet. Using a length of MC, cast off centre 16 sts. Using nylon cord, K92 sts at right by hand taking Ns down to NWP. Cont on rem 92 sts at left for first side.
K1 row. Cast off 5 sts at beg of next and foll alt row. K1 row. Cast off 4 sts at beg of next row. K1 row. Dec 1 st at neck edge on next and every foll alt row, 12 times in all. 66 sts. K until RC shows 424. Cast off.
Unravel nylon cord over 92 sts at right bringing Ns back to WP. Reset mylar sheet on row previously noted. Reset RC at 383. Complete to correspond with first side, reversing shaping.

FRONT SIDE PANELS

Push 36 Ns to WP. Work as given for front from *** to ***. Set machine for st st. Using MC, K until RC shows 315. Programme machine for patt 9. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, work in Fair Isle patt. K until RC shows 360. Programme machine for patt 10. Work in Fair Isle patt until RC shows 424. Cast off.
Work a second panel to correspond.

RIGHT SLEEVE

■ Push 70 Ns to WP. CAL. Using A, cast on using 'e' wrap method. Programme machine for patt 8 (2x2 rib). Set RC at 000. Using MT and garter carriage, K13 rows. Using B, K2 rows. Using A, K5 rows. RC shows 20. Remove garter carriage. Attach KH carriage. CAL. Set RC at 000. Shape sides by inc 1 st at each end of next and every foll 3rd row, 64 times and *at the same time* work in the foll colour sequence ■.
Using MT and A, K5 rows. Using B, K10 rows. Using A, K25 rows. RC shows 40. CAL. Programme machine for patt 11. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B, work in Fair Isle patt until RC shows 80.
Set machine for st st. Using A, K1 row. Using MC, K1 row. Programme machine for patt 1. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, work in Fair Isle patt until RC shows 124.
Set carriage for st st. Using MC, K4 rows. Programme machine for patt 7. K1 row. Set machine for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in Fair Isle patt until RC shows 152.
Set machine for st st. Using MC, K1 row. Programme machine for patt 1. Using A, K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B, work in Fair Isle patt until RC shows 190. 198 sts. Cast off.

LEFT SLEEVE

Work as given for right sleeve from ■ to ■ *but* use C instead of B for 2 row stripe on rib and then work in the foll colour sequence.
Using MC, K5 rows. Using C, K10 rows. Using MC, K5 rows. Using A, K10 rows. RC shows 30. CAL. Programme machine for patt 7. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B, work in Fair Isle patt until RC shows 54.
Set carriage for st st. Using MC, K until RC shows 64. Programme machine for patt 2. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B, K

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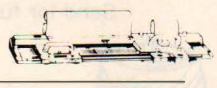

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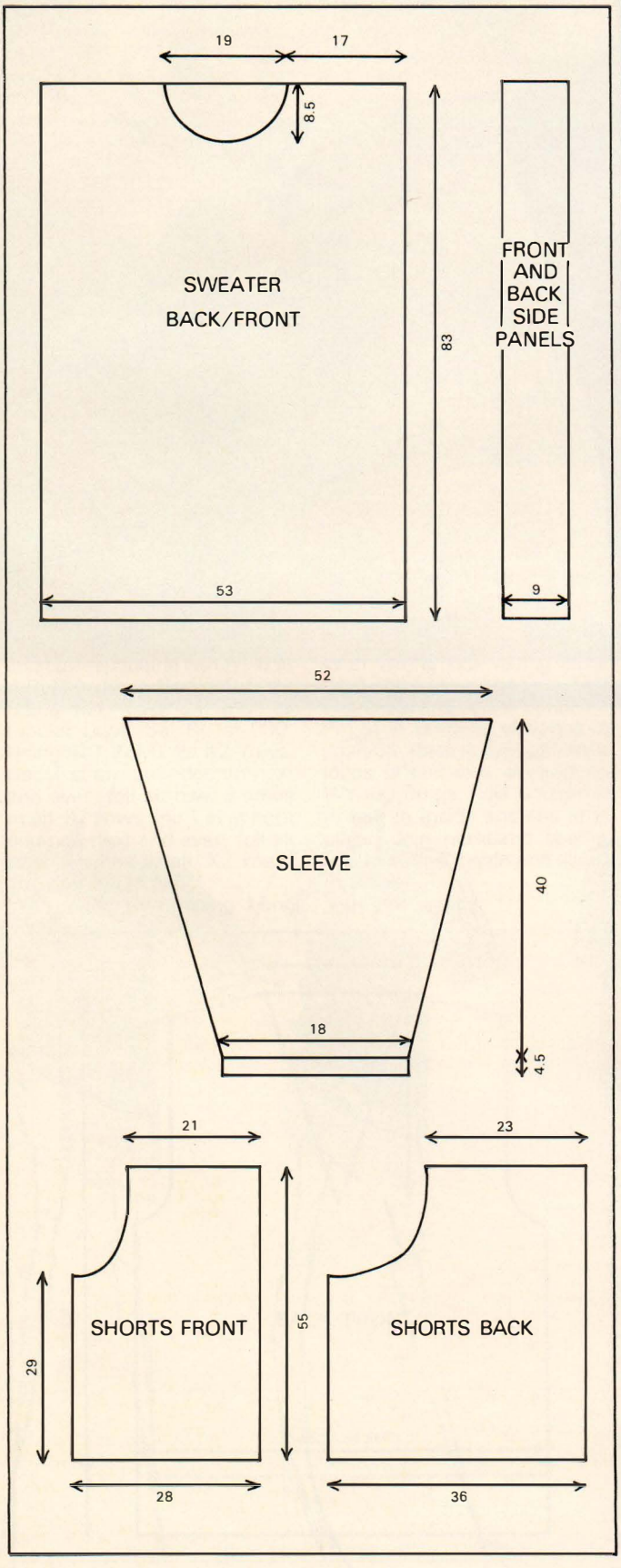
until RC shows 97. Using MC in feeder 1/A and A in feeder 2/B, K until RC shows 130. Set machine for st st. Using MC, K10 rows. Programme machine for patt 4A. K1 row. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, work in Fair Isle patt until RC shows 163. Using A in feeder 1/A and MC in feeder 2/B, work in Fair Isle patt until RC shows 190. 198 sts.
Cast off.

HOOD

Push 200 Ns to WP. CAR.



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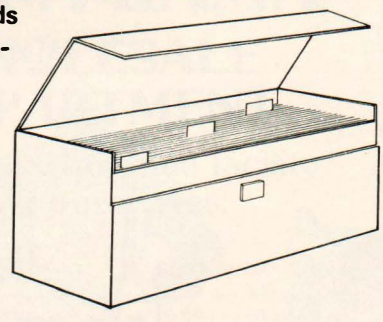

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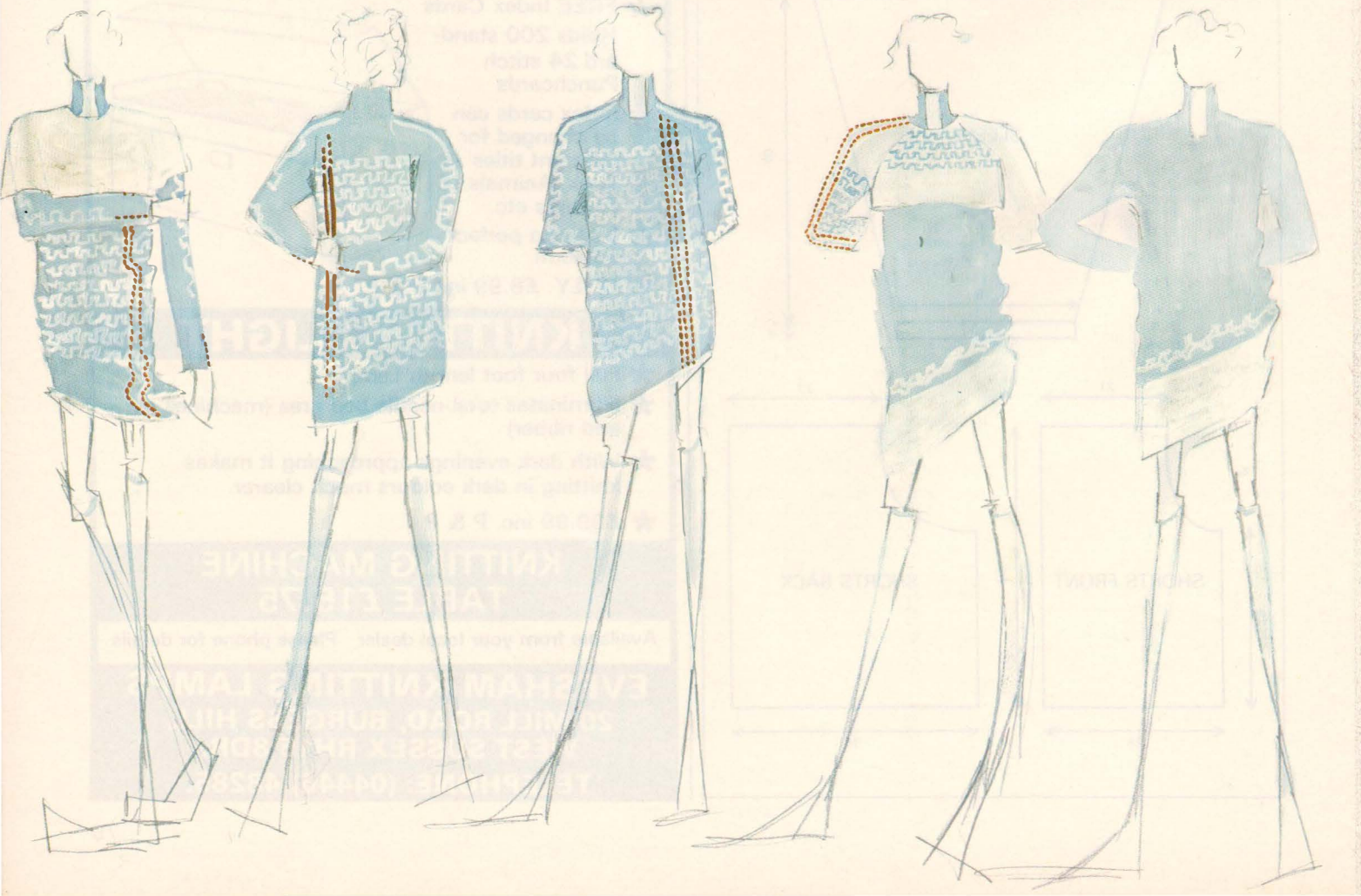

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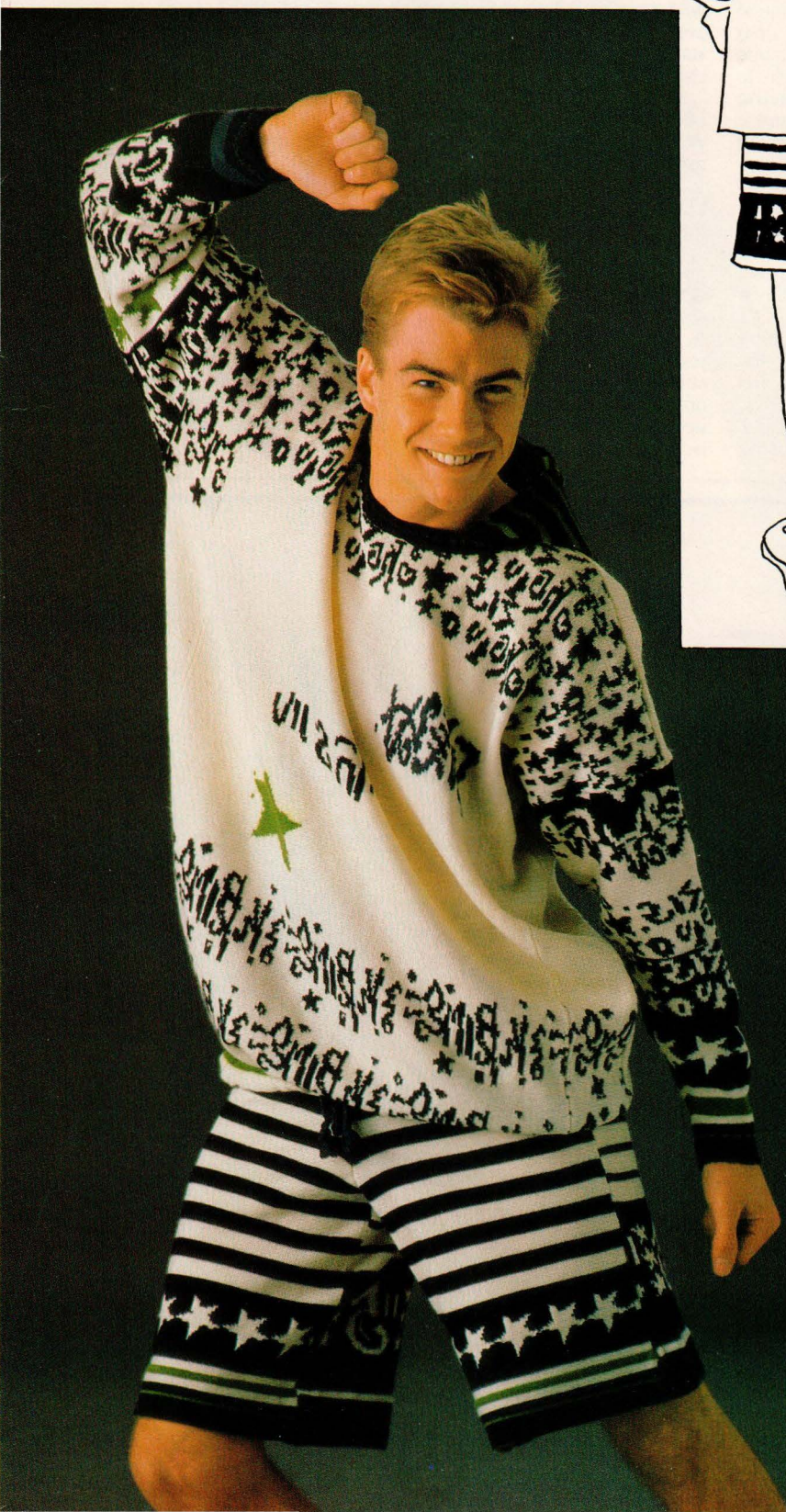

GRAFFITI SWEATER AND SHORTS

Using A, cast on using 'e' wrap method. Set RC at 000. Work in stripe sequence as given. K until RC shows 165. Using nylon cord, K 125 sts at right by hand taking Ns down to NWP. ■■ Set machine for HP. Push 1 N at right to HP on every row, 75 times. RC shows 240. Cont in stripe sequence commencing with 4 rows C and returning 1 N from HP to WP on every row, 75 times ■■.
RC shows 315. Break yarn. Using nylon cord, K75 sts at left by hand taking Ns down to NWP. Unravel nylon cord over 75 sts at right bringing Ns back to WP. Reset RC at 165. Work as given from ■■ to ■■, reversing shapings.
Set RC at 000. Cont in stripe patt. K until RC shows 165. Cast off.

NECKBAND
Push 200 Ns to WP. Using A, cast on using 'e' wrap method. Programme machine for patt 8 (2x2 rib). Set RC at 000. Using garter carriage and MT, K6 rows. Using B, K2 rows. Using A, K4 rows.
Cast off.

CORD
Push 5 Ns to WP. Using A, cast on using 'e' wrap method. Set machine for cord knitting. Using MT-1, K until cord is approx 150cm long. Cast off.

TO MAKE UP
Join front and back pieces to side panels, leaving hem open for cord to pass through. Join shoulder seams. Measure down approx 26cm from shoulder seams on front and back and mark with WY. Sew in sleeves between markers.
Join side and sleeve seams. Sew neckband in place. Fold hood in half lengthways then in half again widthwise. Join centre back seam first on inside then outside. Sew hood to inside neck edge leaving approx 12cm free at centre front. Thread cord through hem.

SHORTS
RIGHT BACK
Push 140 Ns to WP. Using WY, cast on and K a few rows ending with CAR. Set RC at 000. Using MT and A, K13 rows. Using B, K2 rows. Using A, K5 rows. Using MC, K5 rows. Using A, K5 rows. RC shows 30. Using B, K5 rows. Using A, K13 rows. Using B, K2 rows. Using A, K5 rows. Using MC, K5 rows. Pick up loops from first row knitted in MC and hang on to corresponding Ns. Using B, K5 rows. Using A, K15 rows. RC shows 80. Programme machine for patt 11. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B, K until RC shows 124. Set machine for st st. Using A, K12 rows. Work in stripe sequence as given until RC shows 186. Cast off 4 sts at beg of next and every foll alt row, 9 times in all. K1 row. Cast off 3 sts at beg of next row. Dec 1 st at right on every foll alt row, 12 times. 89 sts. K until RC shows 324. Using A, K10 rows. Cast off.

LEFT BACK
Work as given for right back, reversing shaping.

LEFT FRONT
Push 105 Ns to WP. Using WY, cast on and K a few rows ending with CAR. Set RC at 000. Using MT and A, K13 rows. Using C, K2 rows. Using A, K5 rows. Using MC, K5 rows. Using C, K5 rows. RC shows 30. Rep the last 30 rows once more. RC shows 60. Pick up loops from first row knitted in A and hang on to corresponding Ns. Using MC, K5 rows. Using A, K10 rows. Programme machine for patt 7. K1 row. Set carriage for Fair Isle knitting. Using A in feeder 1/A and MC in feeder 2/B, work in Fair Isle patt until RC shows 99. Set machine for st st. Using A, K10 rows. Work in stripe sequence as given. K until RC shows 186. Cast off 4 sts at beg of next and every foll alt row, 3 times in all. K1 row. Dec 1 st at beg of next and every foll alt row, 10 times in all. Dec 1 st at right when RC shows 216 and 225. 81 sts. K until RC shows 324. Using A, K10 rows. Cast off.

RIGHT FRONT
Work as given for left front, reversing shaping.

CORD
Work a cord as given for sweater approx 100cm long.

TO MAKE UP
Join inside leg seams. Join back seam. Join front seam leaving 3cm open at waist. Join side seams. Turn over approx 1.5cm at waist to inside and catch down leaving an opening at centre front. Thread cord through waistband.

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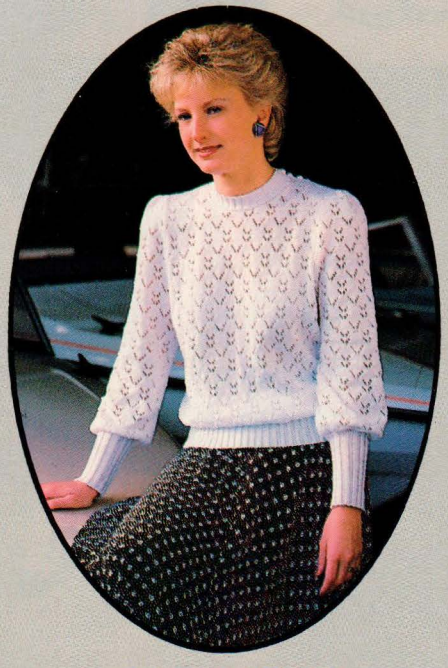

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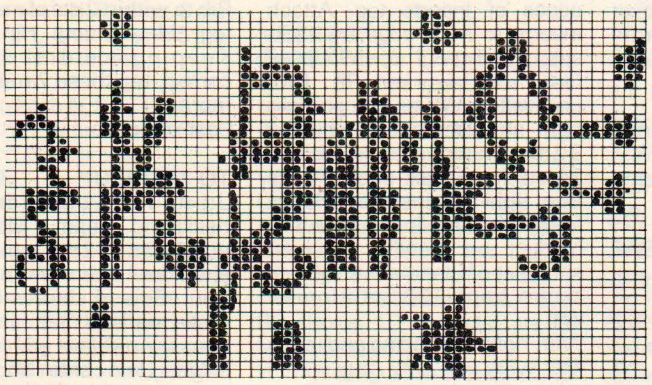

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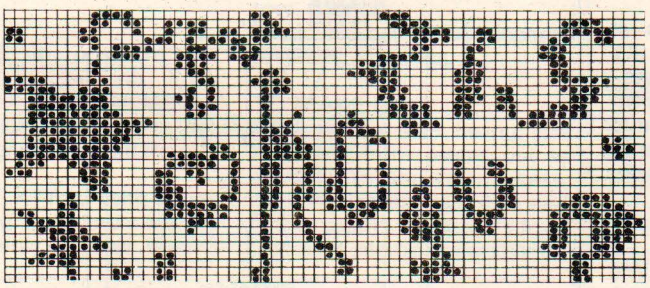

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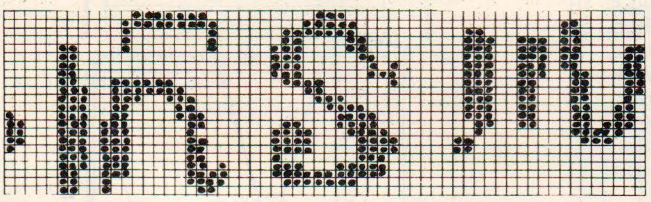
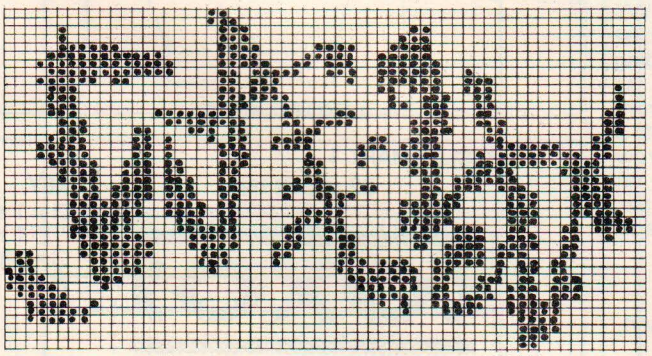
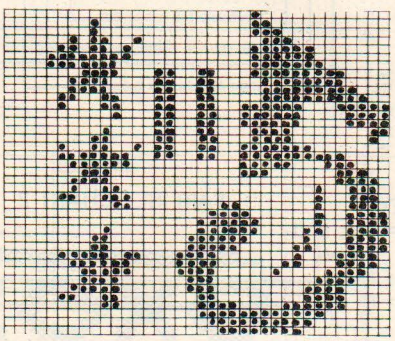


PATTERN 3



PATTERN 4A AND B



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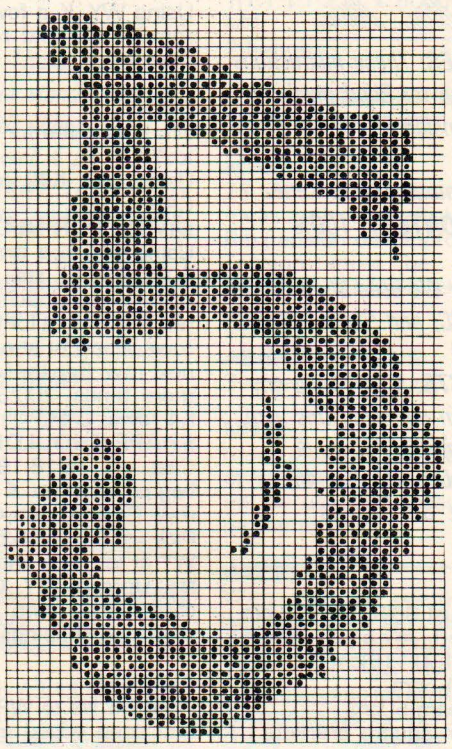

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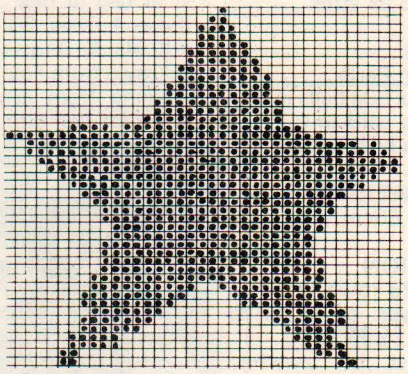

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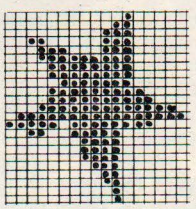
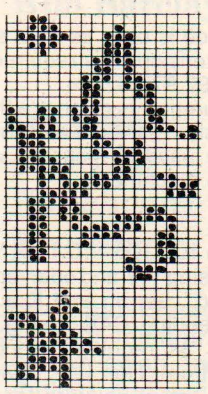
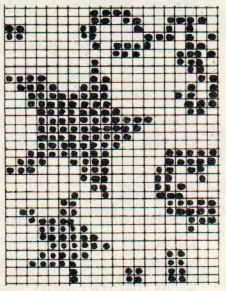


PATTERN 7

PATTERN 8 (2x2 rib)



PATTERN 9



PATTERN 10

BOND SWEATER

ILLUSTRATED ON PAGE 81

MACHINES: *These instructions are written for Bond machines with extension kit for top three sizes*

YARN: *Patons Cotton Perlé*

FIBRE CONTENT: *100% Cotton*

COLOUR: *We used Shade 6688 White (MC) and Shade 6658 Peach (C)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Patons & Baldwins Ltd., PO Box 46, Darlington, Co. Durham DL1 1YQ*

SIZES
To suit bust 86[92:97:102]cm.
Finished measurement 100[106:110:116]cm.
Length 61.5cm.
Sleeve seam 50cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Patons Cotton Perlé.
10[11:11:12] x 50g balls in MC.
1[2:2:2] x 50g balls in C.
1 pair 3¼mm knitting needles.

GARMENT WEIGHS
508g for size 86cm.

MAIN TENSION
20 sts and 28 rows to 10cm measured over st st using keyplate 2.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 19.

NOTE
Knit side is used as right side.
An extension kit is required for sizes [92:97:102]cm.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
* Push 100[106:110:116] Ns to WP. Using WY and open edged method, cast on and K a few rows ending CAR. Using MC and C as required, work 20 rows from Fair Isle Chart 1 noting arrow pointers for patt rep required. Break off C *. Using MC, K136 rows.

SHAPE SHOULDERS
Cast off 16[18:19:20] sts at beg of next 2 rows. Cast off 17[18:19:21] sts at beg of next 2 rows.
Using WY, K a few rows over rem 34 sts and release from machine.

FRONT
Work as given for back from * to *.
Using MC, K42 rows ending CAR.

DIVIDE FOR NECK
Using WY, K a few rows over 50[53:55:58] sts at left and release from machine. Cont on rem sts at right for first side. K2 rows. Dec 1 st at neck edge on next row. Rep these 3 rows, 29 more times. 20[23:25:28] sts. K4 rows. CAR.

SHAPE SHOULDER
Cast off 16[18:19:20] sts at beg of next row. K the row. K1 row. Cast off rem 4[5:6:8] sts.
Pick up 50[53:55:58] sts from WY at left side and hang on to Ns. Unravel WY. Complete to correspond with first side, reversing shapings.

SLEEVES
Push 58 Ns to WP. Using WY and open edged method, cast on and K a few rows. Using MC and keyplate 2, K2 rows. Inc 1 st at beg of next 2 rows. Rep these 4 rows, 20 more times. 100 sts. K10 rows. CAR. Work 20 rows from Fair Isle Chart 1, working from arrow pointers given for first size for all sizes. Cast off. Place a marker on centre st.

RIGHT NECK INSERT
Push 78 Ns to WP. Using WY and open edged method, cast on and K a few rows ending CAR. Using MC and C as required, work 20 rows from Fair Isle Chart 2, casting off 3 sts at left edge on every alt row and dec 1 st at right edge on rows 4, 8, 13 and 18. 47 sts.
Using WY, K a few rows and release from machine.

LEFT NECK INSERT
Work as given for right insert, reversing shapings.

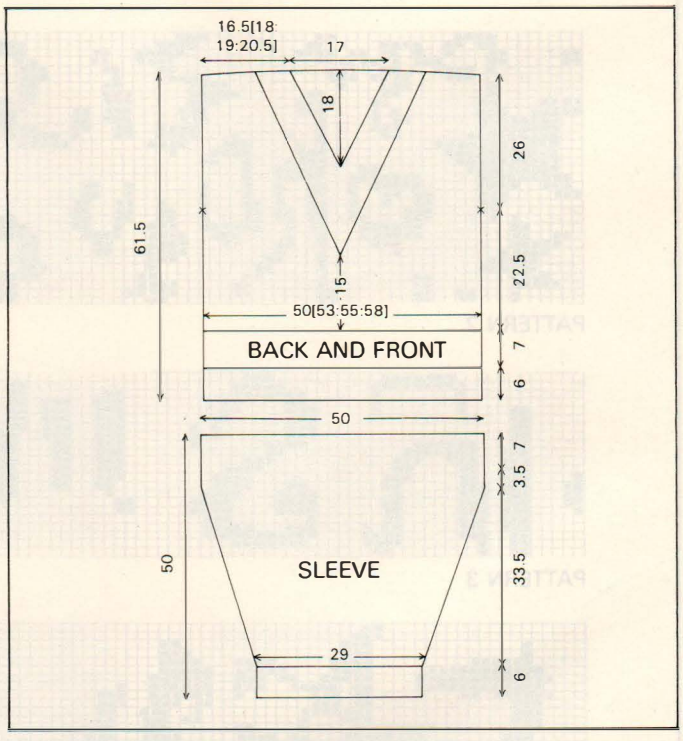
WELTS
Using a 3¼mm knitting needle, pick up sts from lower edge of back. Unravel WY. With right side facing and using MC, K1 row dec 1 st at each end of row for first and fourth sizes only. 98[106:110:114] sts. Work 17 rows K2, P2 rib. Cast off in rib. Work front welt to correspond.

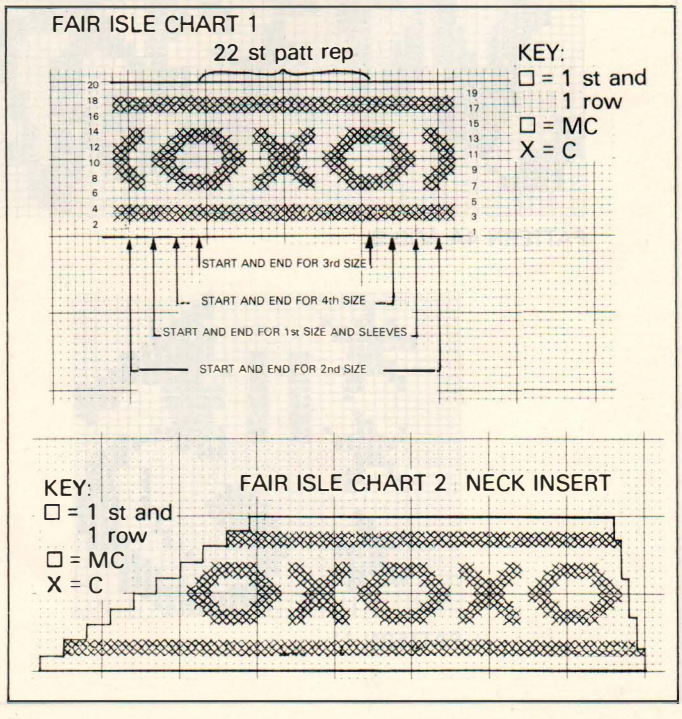
CUFFS
Using a 3¼mm knitting needle, pick up sts from lower edge of sleeve. Unravel WY. With right side facing and using MC, K1 row dec 12 sts evenly as you go. 46 sts. Work ribbing as given for back.

NECKBAND
Neatly join sharply shaped edges of inserts tog. Attach inserts to neck edge by back-stitching through open loops of first row worked in MC, unravelling WY as you go. Join right shoulder seam. Using a 3¼mm knitting needle, pick up 34 sts from back neck, 47 sts from right side insert and 47 sts from left side insert, place a marker on needle between each set of insert sts to denote centre front. 128 sts. Unravel WY.
With right side facing and using MC, work in K2, P2 rib to within 2 sts of marker, K2 tog, K2 tog tbl, rib to end.

NEXT ROW
Rib to within 2 sts of marker, P2 tog tbl, P2 tog, rib to end. Keeping centre shaping correct, rep these 2 rows, twice more.
Cast off in rib.

TO MAKE UP
Join left shoulder and neckband seam. Mark side edge at 72nd row from shoulder seam on back and front. Sew in sleeves between these markers matching centre marker on sleeve with shoulder seam. Join side and sleeve seams.




FAIR ISLE CHART 1
22 st patt rep
KEY:
□ = 1 st and 1 row
□ = MC
X = C
START AND END FOR 3rd SIZE
START AND END FOR 4th SIZE
START AND END FOR 1st SIZE AND SLEEVES
START AND END FOR 2nd SIZE
KEY:
□ = 1 st and 1 row
□ = MC
X = C
FAIR ISLE CHART 2 NECK INSERT

BOND

HAZEL RATCLIFFE

THIS MONTH HAZEL TALKS ABOUT EXPANDING YOUR BUSINESS

When your business expands

One of the great advantages of having a machine knitting business is that its size can be tailored to suit you and your needs and capabilities.

Danger

Unfortunately, when a business starts to flourish and become successful, that can be the very moment when things start to go wrong. However, if you are aware of the possibility right from the outset and you plan for it and constantly review the situation then you will have the situation under control most of the time.

Planning

You really need to go back to the beginning when you first planned your business and have a look at what your aims were then. It may well be that they have changed, that is fine and is mostly likely but a few minutes reflecting on why it has changed could be useful.

Influences

Do make sure, always, that the direction in which you are heading is one that you want and not one that circumstances are pushing you into. To explain, it may well be that you started by knitting a few garments for friends, the business boomed and you had more orders than you could cope with alone. The obvious thing to do was to get some help and so you started to employ, on a freelance basis, one or two local knitters.

Already, it is whole new ball game because now into your schedule you have to fit such things as collection and delivery of the yarn and patterns and then the finished garment.

You also need time to explain a new line to your knitters and time to check their work before it goes out to the customer.

Your bookwork becomes more complicated because you are paying your knitters and this will, or should, be reflected in your price so you may need a new price structure.

Travelling costs are now on the scene unless you are employing your knitters to work on your premises and that again is something that you must research and know exactly what you are doing before you commit yourself.

At the bottom of my garden is a Rovakabin, you know the sort of thing I mean. It is 27ft by 10ft and makes a super office and knitting studio but I would have thought twice about buying it had I known the hassle that it was going to cause me.

Planning permission for the actual structure was no problem, planning permission for its use was like a year's episodes of Dallas. Fortunately for us it all turned out OK but only because we had a very good friend who steered us through the red tape and not before we had spent considerable time and effort proving to our local council that it was neither a night club nor a sweat shop.

So before you rush out and convert your greenhouse or build an extension make quite sure that you will have no legal problems, it will save you many sleepless nights and possibly a great deal of money.

Back to influences, because what I am trying to say to you is do make sure that if knitting is your first love and you hate administration don't be pushed into doing the organising and having no time for knitting. It could well be that you have found the ideal solution, perhaps being content to knit the original design and then farm out the repeat orders. This keeps your hands on the machine but takes away the drudgery of repeat orders. Some knitters don't mind how many they knit of one garment but for me, with two daughters, I know that by the time I have finished the second edition I am ready to change course.

The answer to administration

If you do not like administration then the answer is to get someone else to do it for you. It does not even have to be a knitter, not even for your quality control checks. Anyone can see whether or not a garment is well knitted and well finished, they do not need to know that it is double bed tuck or racked Fisherman's Rib.

If you can persuade a member of your family to do your paper work this is ideal, it's cheaper (after all you are knitting their sweaters aren't you) and also it can all be kept under one roof and you can keep an eye on it.

If this is not possible and you really find the paper work a bind then it is worthwhile to pay someone to do it for you. Usually, you can find someone who, like you, wants to work from home and the nearer they are to you the better for obvious reasons.

Be professional

As with your knitting and with your customers, so with any employees, you do need to take a business-like stand right from the outset. It sounds unkind but beware of the offers to 'just help you out as a friend', so often they lead to difficult situations and even the breaking of a friendship. After all, how could you tell a friend that her sewing-up is appalling, you couldn't could you? Well, I know I couldn't and so it leads to situations where you are up half the night re-knitting the 'helping hands efforts', it is just not worth it and certainly not profitable. If friends offer, then you need to have it on a business basis right from the start and if they are good friends they will understand that and accept it. Personally, I would avoid such situations altogether, I value my friendships too much to risk them.

Tailoring your business

So often, as a business grows the work doubles and trebles but the profitability does not increase and a hard look at the figures could well reveal that you are working twice as hard for no extra money. If you do not have the time to regularly sit back and review your business then you are taking on too much. Or if that is not the case you are not making the best use of your time and talents.

Planning

Planning is everything, if you have decided that you need to knit as well as supervise then this must be built into your schedule and you must tailor your orders to this end.

It is no good taking on any orders regardless, if they are not enabling you to produce them at a viable rate.

Take two knitters, one will only knit 'V'-neck, drop-sleeve mohair sweaters, she has got them down to a fine art and can knit enough in a week to earn the required amount of money and she still has time to knit for herself. Our second knitter will take orders for anything, any size, shape or colour. She works twice as hard as our first knitter and does not earn as much, what is worse she does not have the time to knit for herself. It may be boring knitting the same mohair sweaters over and over again but the colours are terrific and the fact that there is time to do other things makes it OK.

The fashion for mohair sweaters may be short-lived but something else will replace it and off you go again. The knitter who dogs on knitting anything come what may, will be buying different yarns, sorting out different patterns, doing umpteen tension swatches and constantly checking the sizes so her job is much more difficult and much less profitable.

Knitting with one particular type of yarn is in itself a great saving because how often does a garment take one complete cone? Either you have a bit left or annoyingly you have to break into a second cone for the neckbands! Take the mohair sweaters again, after about ten garments there are enough oddments to make a really super Intarsia sweater, nothing is wasted and the garments sell like hot cakes.

This brings us on to our next point and that is the fact that it pays to specialise.

Specialising

Apart from the reasons just mentioned for the actual knitting and the buying of the materials, there is a prestige attached to specialising that for some reason gives a special edge to your business reputation. It is probably the same with most products, if you want a new camera you feel safer in a camera shop than in a large department store where they are displayed amongst the books or groceries.

It may be that you specialise in a certain type of garment, or garments, perhaps chunky sweaters, or picture knitteds, or it may be that you specialise in certain sizes, outsize or babywear. Ribbed garments or Jacquards could well be a very profitable line and so are the special yarns such as mohair, cashmere, Shetland etc.

The scope is endless and you need to research your market to see what will sell in your area but don't be too narrow, I know someone who is kept in business all year round knitting hats and scarves for a ski resort. Keep your eyes and ears alert at all times for lucrative markets, on holiday is often a golden opportunity to make some contacts.

Established

All that has been said in this article is really for those who have already established that they can earn money with their machines and now want to take it further, but do remember that bigger is not always better. There is no shame or failure in keeping your business small if it is successful and paying you a reasonable return. Money is not all that should be taken into consideration and we are not all cut out to be women of substance (or men).

I said at the beginning of the article that it is possible to tailor this business to suit your needs and capabilities and if you really do want to expand then there is no reason at all why you should not be occupying a prime position in your local High Street. If this is your aim then you need the services of the professionals in obtaining premises and suppliers, employees etc but having said that, there is no better advice I can offer you than to tell you to talk to someone who is already doing it.

Obviously, you cannot expect help and advice from someone who might consider you as opposition but if you can get away from the area in which you live and talk to someone already in your line of business you will find it invaluable.

To find such a person should not be too difficult but when you do find them, please remember that both their time and advice is very valuable and don't expect to pick their brains (an expression I hate) for nothing. They will probably give it freely especially if they are machine knitting enthusiasts but do give some tangible form of thanks, apart from being courteous and duly grateful it also leaves the door open should you need them again in the future.

Where do you go from here?

What you need to do at this stage is make yourself a sort of questionnaire and then sit down with a cup of coffee and answer it as honestly as possible. The answers that you record will give you your blue print for the next plan of action.

Ask yourself

Do I still enjoy what I am doing?
Am I very tired at the end of each day?
Are the family and my social life suffering from this business?
Am I making money?
Do I want to grow any more or am I happy as I am?

There may be a few more questions you could add to this list and the answers will not always be black and white. For instance, the fact that you are tired at the end of the day may not always be a bad thing. There are different types of tiredness. One is brought about by enjoyable hard work or even physical activity and that is OK but the tiredness brought about by hassle and worry and the feeling of having dashed around all day and achieved nothing is another kettle of fish entirely, so give it careful thought.

There is a great deal of psychology involved in working for yourself, especially at home, and next issue we will be having a look at this side of things. Many of you have written to us with questions and comments about your businesses and about the previous articles. Everyone should have received a personal reply but we do feel that many of the letters would be of general interest and so they will be published along with their answers in the final article on this subject.

If you have any questions, comments or problems about knitting for profit please write to us, we will do our best to help and we may well print your letter on these pages.

Until next time,

Hazel

Design Line

Design Line

Suggestions and ideas to develop your design skills

Come rain, come shine

This month, we feature two original Deco cards for Duomatic machines. As the title suggests, they depict a rainy scene and a sunny one.

There are several choices for their use, for instance the back and the front of a 'T-shape' child's sweater (depending on the mood or the weather which appears on the front).

The two together would also form the basis of an interesting wall hanging or cushion covers or even just framed individual pictures.

Obviously, the choice of background colour needs to reflect the mood of the scene. We chose a darker blue for the rainy scene giving the feel of thundery skies, whilst for the sunny scene we used a pale blue. When the card is completed, 20 to 30 rows are knitted before starting the next card. Both versions use several rows of card 5b from the basic pack for the clouds (grey for the rainy scene, white for the sunny scene).

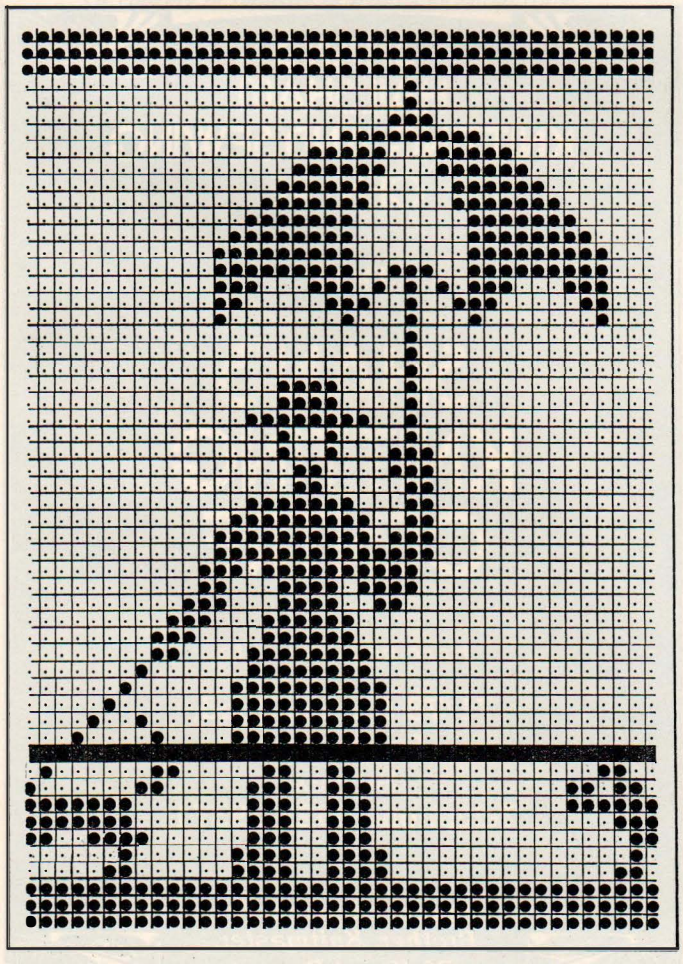
A certain amount of embroidery is used to pick out features such as the grey/lurex streaks depicting the rain, the bucket handle, kite string and tail.

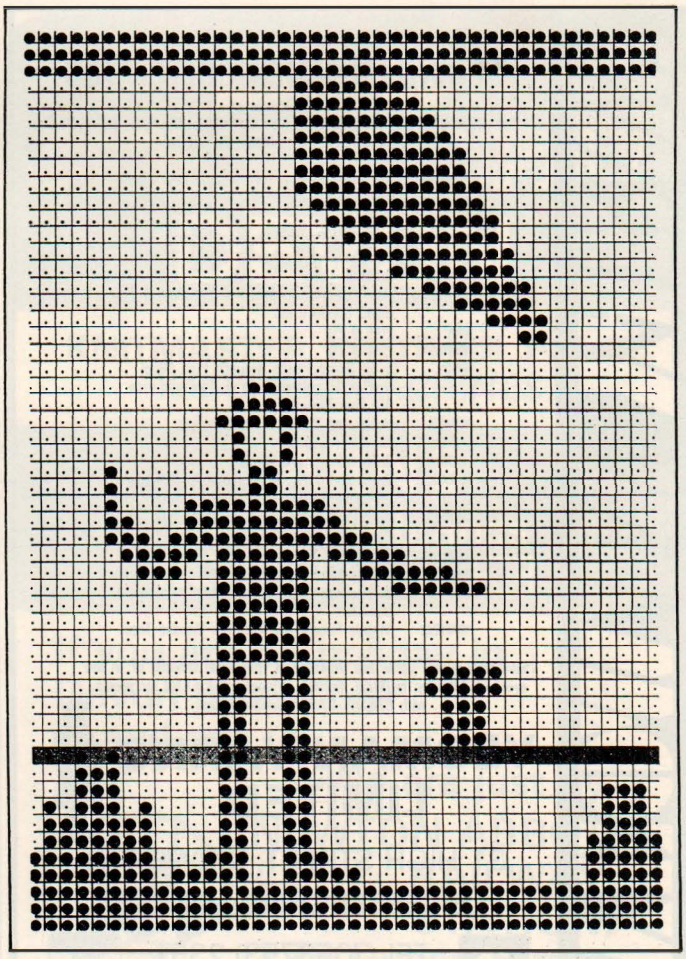
The sun is a simple crocheted circle using bright yellow yarn. Make 4 ch and join into a ring with sl st.

Next round: 4 ch, 11 tr into ring, join to 4th ch with sl st.

Next round: 4 ch, 1 tr into sl st of previous round, * 2 tr into next tr *, rep from * to * to end, join with a sl st into 4th ch of previous round. Fasten off securely and stitch in place.

Do try either one or both of the pictures or even take a small portion (say the dog or brolly) and maybe create your own all over design.





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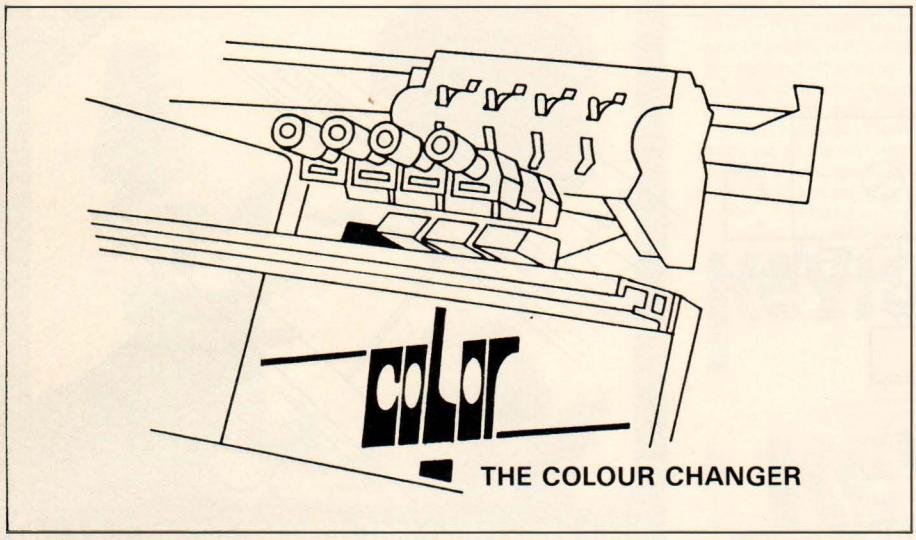
GEORGE LE WARRÉ

DISCUSSES TWO IMPORTANT ATTACHMENTS FOR DUOMATIC KNITTING — THE COLOUR CHANGER AND THE DECO



THE COLOUR CHANGER

FIG. A

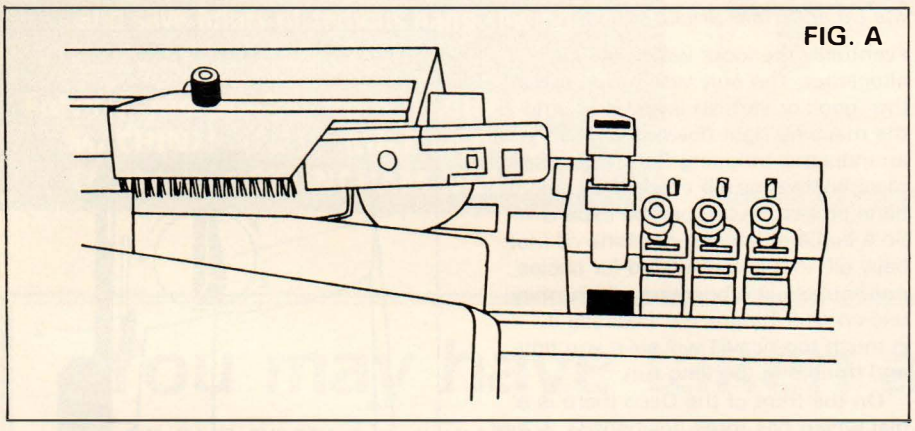
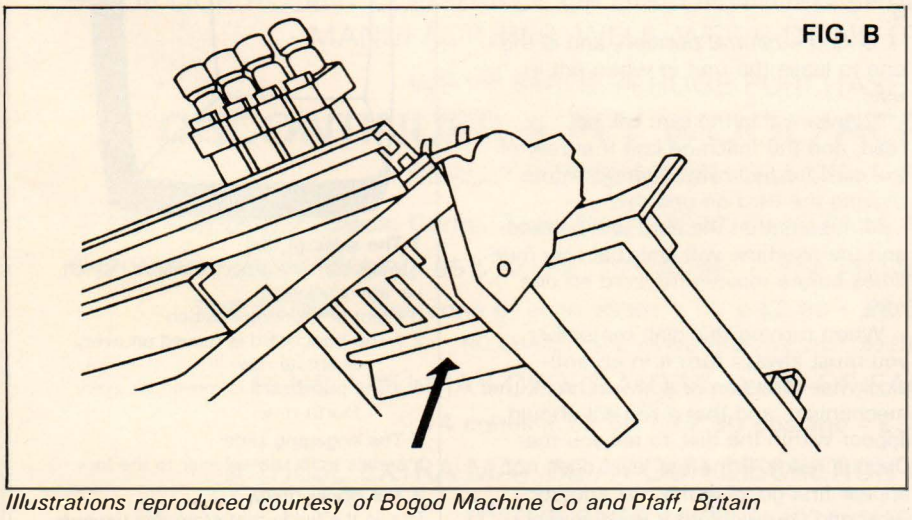


FIG. B



Illustrations reproduced courtesy of Bogod Machine Co and Pfaff, Britain

The colour changer is a marvellous piece of equipment that is now standard on all Duomatics. In the past some machines came with a two colour changer, now all machines have the four fitted as standard.

The four colour is more useful and you will find it invaluable when knitting patterns with more than one colour or type of yarn. If you do happen to own a machine with the two colour change, and decide to have a motor fitted, then the changer will need to be upgraded to a four colour version.

Colour changers may still also be fitted to certain pink models, but if you would like this done, do check with your dealer that this is possible on your particular machine.

The yarns on this changer are carried in feeding eyelets, which look rather like the outer part of a ball-point pen, and the whole changer attaches to the right side of the machine. Change-over is programmed by pushing buttons for the appropriate eyelet, but don't push two buttons together unless there is already one eyelet in the jaws of the lock. For instance, if you already have eyelet 1 in the jaws, you may press any other button whilst holding down button 1. This will make the changer alternate between eyelet 1 and the other chosen eyelet. See Figure A.

To cancel any selection, you must press the cancel flap under the changer unit. See Figure B. This cancels all pre-selections and returns all buttons to neutral. You should leave the colour changer in this position if not using it for any length of time to avoid strain on the springs.

When using the colour changer, remember that the locks need to pass into the changer far enough to make the eyelet sockets change, and then move the locks to the left. Be sure not to move them to the right again, as this will make the other eyelet select and pop up.

Once you have become used to the way the changer works and have had a little practice with it, you will find that it has uses other than for colours. Textured yarns and smooth yarns may be alternated. Shiny ones and matt finish yarns. Again, the choice is enormous.

Very little attention will be needed as far as cleaning and oiling are concerned. Just make sure that all the loose fluff and lint are removed, and place a drop of oil in the positions indicated in Figure C. This will need to be done every time you use the machine and will ensure long and useful life to the changer.

Now a word about the Deco unit.

This is the patterning device used on all current Duomatic machines, and comes in two basic parts. The Deco unit itself, referred to as the Selector (see Figure 1), and the 'Card Reader' unit (see Figure 2).

The Deco connects to the front locks, and travels back and forth over the bed, and the Card Reader clips to the bottom front rail of the machine and does as it's name implies, it reads the card, which has the pattern coded on to it as a series of punched holes.

Let us look first at the Deco unit itself. When removed from the machine, and turned upside down, you will see a drum which revolves in both directions, and attached to this are 40 'feelers'. These each have a metal shaft with a plastic end (the plastic may be green, white, orange, or another colour). The colour is unimportant, and does not necessarily denote any difference from one Deco to another.

These feelers are the parts which

GEORGE LE WARRÉ

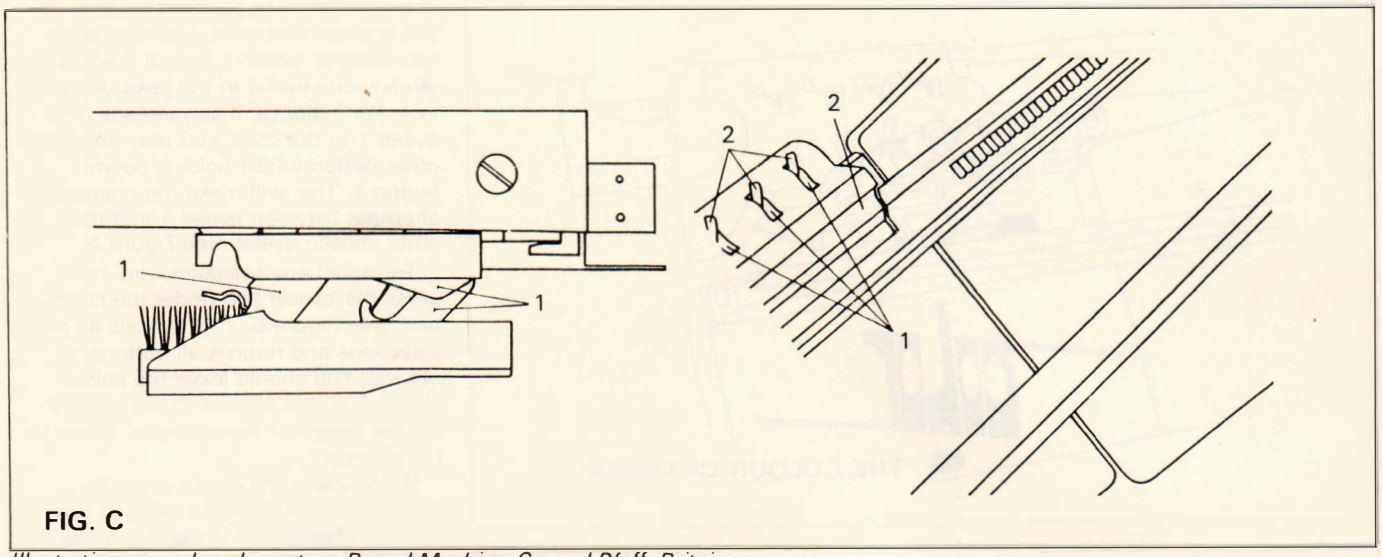


FIG. C

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pick up the pattern from the reader, by feeling if the black card sensors are up or down in the reader, which in turn depends on the pattern punched on the card (see Figure 3).

These same feelers in turn, decide whether the pushers will be in an up or down position, ready for the lock to create a stitch type or pattern.

It is difficult to imagine that something so tiny, can do such a lot of work at one time, but it is very well designed and thought out and quite adequate to do the job.

The part of the Deco that actually moves the pushers up or down within the channels is the 'scoop' or 'shoe'. This is a metal cam at the side of the Deco. It works by collecting all the pushers into a straight line ready for the feelers. The feelers then decide whether each pusher will be up or down. If up, the pusher remains in this position in the slot. If down, then the shoe takes it to the lower position. So you see, the feelers do not need to be tough or chunky. Their real work is the selection. The moving and placement of pushers is done by the shoe.

Whilst looking under the Deco unit, a word about care. Brush out all the fluff, and remove old oil on the slide rails and shoe with the cleaning fluid recommended (surgical spirit and oil mix) then lightly oil the rails and shoe. There is no need to oil the feelers, drum or cog wheel.

Do use proper knitting-machine oil for lubrication. It is formulated specially for this task and the machine as a whole and therefore it is the best thing to use.

Silicone spray should never be used on any part of the machine, as it 'sets' in time to a thick varnish-like layer This will cause the machine to become stiffer and stiffer, which is the exact opposite of what you want, and eventually the locks will seize up altogether. The only way to remove all this 'goo', or varnish layer, is to strip the machine right down and clean with an industrial stripping fluid. Not a task most knitters would embark on, and if done professionally, can be expensive. So a bottle of knitting-machine oil (not baby oil, that is formulated for babies, nor household lubricating oil you may use on door hinges etc. because it is much too heavy) will save you time and trouble in the long run.

On the front of the Deco there is a dial which has three positions 0, 2, and 4.

'0' is the *neutral* position, and is the one to leave the unit in when not in use.

'2' means that the card will be read, and the machine knit that row of the card for *two rows knitting* before moving the card on one row.

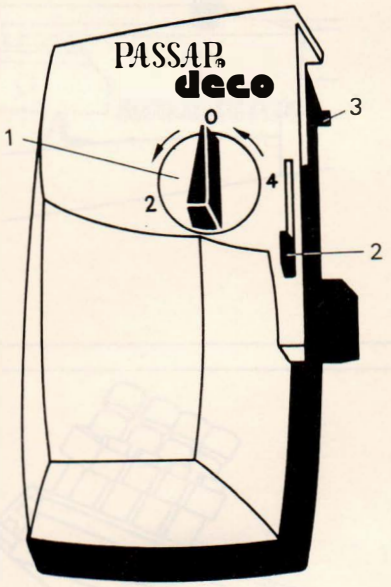
'4' means that the card will be read, and the machine will knit that row *four times* before moving the card on one row.

When turning this dial, remember you must always turn it in an anti-clockwise direction or you will break the mechanism, and that a red dot should appear within the dial, to tell you the Deco is ready. If the red 'eye' does not appear first go, give the dial another turn, and you will find it then appears.

Arrow keys may or may not be used, depending on the pattern setting, to swap pusher positions within those rows, to create a stitch type or particular design.

The Card Reader does just what it says. Read the card, and in so doing, raises or lowers its black sensors. The important thing to remember with the reader, is that it may be moved as a whole, to any position you choose on the rail, to enable centering a pattern in any position, or placing a motif in a chosen position. This is one of the biggest bonuses of the whole system. Nothing could be simpler than placing the card directly under the place on the bed where you want the motif to be. No calculations or working out where the design will appear.

THE SELECTOR - FIG. 1



1 The selector dial
Always turn the selector dial to the left, i.e. anti-clockwise.
0 = Out of Working Position
2 = The punchcard is moved on every alternate row
4 = The punchcard is moved on every fourth row.

2 The engaging slide
It serves to fix the selector to the lock.

3 The upper guide
This is the guide that protrudes towards the back, on the upper edge of the selector, and fits into the machine guide rail.

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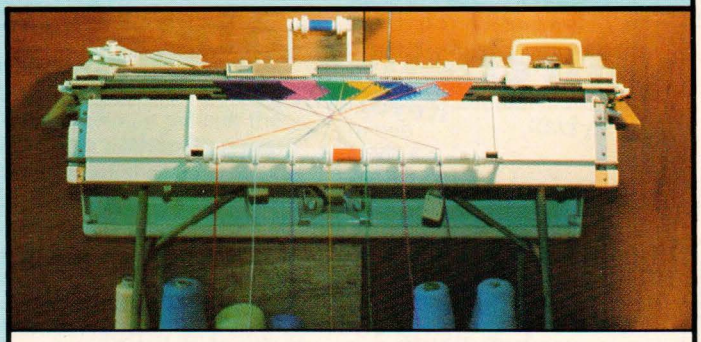

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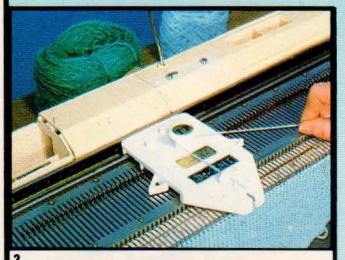

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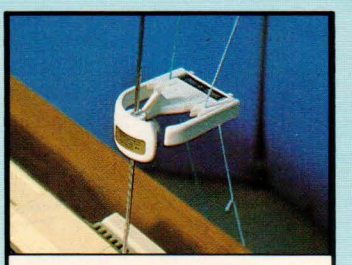

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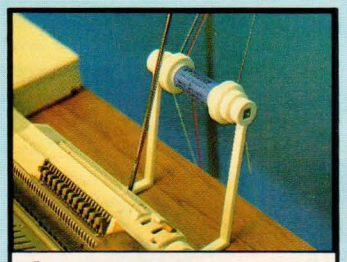

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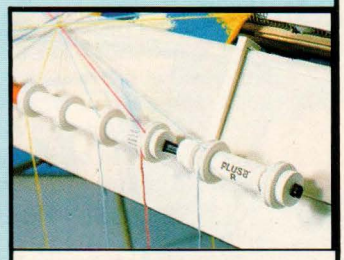

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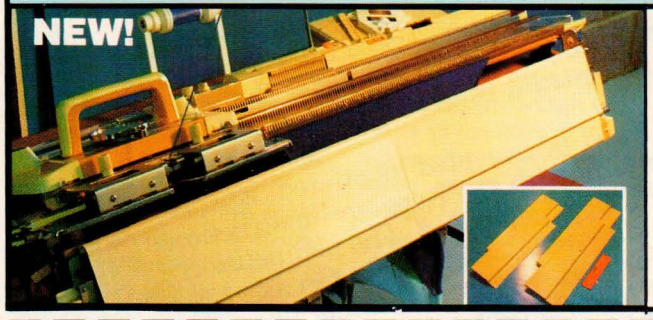

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Simply solve the following anagrams to make words or phrases connected with the theme of our competition.

Write your answers on a postcard, add your name and address and post your entry to Keyto Competition, Machine Knitting News, PO Box 9, Stratford-upon-Avon CV37 8RS, to arrive not later than June 30th 1988.

1. **TOYKE**
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6. **ECON**

First prize will be awarded to the sender of the first correct entry checked after the closing date; remaining prizes in the order they are drawn. No entrant may win more than one prize.

Prizes must be accepted as offered. Entries not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd or Keyto.

Decisions of the judges and the Editor in all matters affecting the competition will be final. No correspondence can be entered into. Winners will be notified and the result published in a future issue of Machine Knitting News.

KEYTO

GEORGE LE WARRÉ

Care of the reader is also simple. Just dust it and keep it clean. No need to lubricate at all. Press the button to leave the sensors at their lowest position when the unit is not in use, to take the tension off their controlling spring inside.

This patterning system is of course a punchcard type, but the pattern repeat is 40 stitches. This does mean that wider designs are possible than on all other punchcard systems. The design may also be narrower within the 40 stitches of course.

The repeat lies between the Japanese standard of 24, and the electronic 60 used by all machines, and as such, gives the user the best of both worlds in a way, as far as adapting designs from other systems goes.

The length of card is unlimited and some designs will take many cards, particularly four colour Jacquard. I have one for a three colour pattern, that is over seven feet long when all cards are joined up!

There is now a handy card punch, so making your own cards is not difficult, and there are hundreds of designs available in the excellent card pattern books produced by the machine company. Plus any you may design yourself.

Single motifs are easy to place by moving the reader as I said. Making the machine knit motifs is also very simple. It just entails placing small cams in the rail at each side of the reader and another at the right of the knitting, and away you go. Very simple, because you can see where the pattern will be all the time you are knitting.

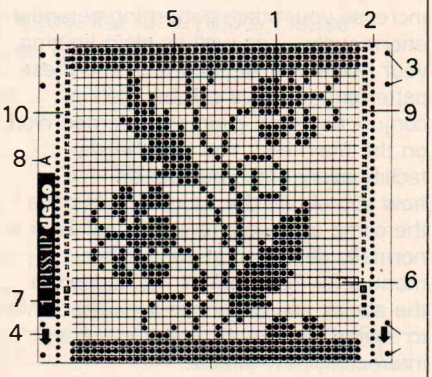
Next time, we will be discussing Jacquard again and knitting some very interesting variations on this theme.

The Dynamic Duo is capable of around *twenty different* types of Jacquard stitch, and we shall be experimenting with just a few of these. Some old favourites, and some you may not have seen before.

Till then, best wishes

George

THE PUNCHCARD - FIG. 3



1 Perforation for pattern
2 Transport holes
3 Edge perforations for plastic studs
4 Arrow marking beginning of card
5 3 completely punched rows, for overlapping the card ends
6 Line showing the beginning of pattern knitting
7 Punchcard number
8 Instruction symbols
9 Knit row number with selector dial on 2
10 Knit row number with selector dial on 4

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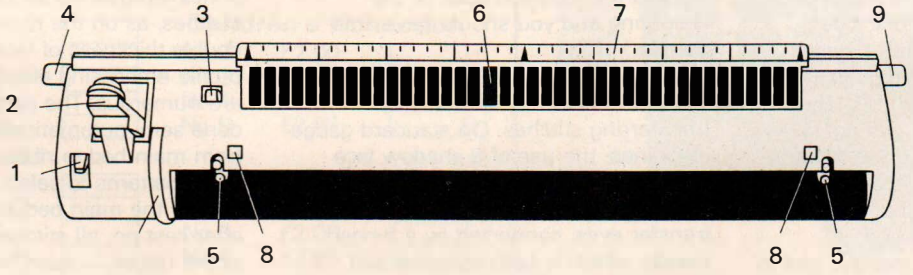
THE CARD READER - FIG. 2



1 The release lever
With this lever, the locking mechanism for the punchcard may be released so that the card can be advanced by hand.

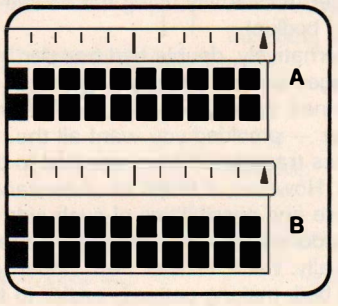
2 The automatic transport lever
This lever allows the card to be advanced automatically as selected by the selector dial (see Selector Dial).

3 The blocking lever
The blocking lever serves to reverse the effect of the release lever.

4 The transport wheel
With the locking mechanism released, the transport wheel allows you to advance the punchcard by hand.

5 The toothed wheels
The holes on the side of the card must be fitted onto the teeth of the wheels. This ensures the advancement of the punchcard.

6 The sensing feelers of the card reader
When the card reader is empty, these feelers have two positions:



Position A: All feelers touch the marking strip. The punchcard is inserted in this position.

Position B: All feelers touch the front edge of the slit.
This is the position used for knitting without automatic patterning.
When knitting with the punchcard, the feelers are either in A or B position, depending on the perforation of the card.
(Position A = no perforation of the card)
(Position B = perforation of the card)

7 The marking strip
This strip is used for the accurate positioning of the card reader. The centre arrow indicates the centre of the pattern. This arrow is normally aligned with a bar-mark on the slotted rack.

8 The windows in the card reader
These windows show row numbers and other working instructions.

9 The latches
For attaching the card reader

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CAROL CHAMBERS

GET THE BEST FROM YOUR RIBBER – EXPERIMENTING WITH STITCH PATTERNS

Once your double bed is set up, you increase your stitch patterning potential enormously — as well as plain knitting, your ribber will slip and tuck and these patterning facilities can be used in conjunction with plain or patterned work on the main bed. You use the slip facility every time you cast on — it's how you obtain the tubular rows once the comb and weights are hung! Tuck is normally described in your ribber manual for Fisherman's Rib. Added to the above, you also have the opportunity to 'swing' your work, creating some interesting new effects.

The operation of Fisherman's Rib is normally clearly described, and you have two possibilities for fabric. The machines can be set so that when the ribber tucks on one row, the main bed knits, on the following row, the main bed tucks whilst the ribber knits — I call this 'full' Fisherman's Rib and use it to bulk up a very fine yarn (two strands of 2/30s become jacket-weight fabric in this stitch). Alternatively, one bed can be set to knit throughout, whilst the other is set to tuck every needle on alternate rows — Half-Fisherman's Rib.

This method of working the rib gives two distinct sides to the fabric, a plain side — looking like full needle rib and a tuck side. This fabric uses less yarn than 'full' Fisherman's Rib and is very easy to work — the tuck side becomes more defined after a swatch has been 'rested'. I particularly like raglan-shaped garments in this fabric, as a full needle fabric ('H' setting) shows a fully-fashioned shaping off to great advantage (see Samples 1a and 1b). To work the fully-fashioned shaping, simply use the 3-ended (or more ends if adjustable 7x1 tool used) transfer tool to decrease across on the main bed and then across on the ribber bed (ie. stitches not decreased by moving them bed to bed). There are many decorative effects which can be incorporated into the decrease at this stage (see Sample 1c).

Before you start on your first patterned garment, a couple of points to watch re ribber tensions and weighting. The bigger the swatch you make, the more accurate it will be. Consider a swatch made over 60 stitches using one to two weights on the ribber comb, the actual garment may require in excess of 120 stitches and three to four weights. The yarn in the swatch will be under a different strain than the garment and the weighting does cause some (albeit negligible by eye) permanent stretching of the yarn, so your garment tension may not quite match that of the swatch! The main points are to make the largest swatch practicable and the second golden rule, is to allow your swatch to rest for a minimum of 24 hours!

To prove the change of tension during resting, you could try the following experiment — make a double bed, tuck swatch. Measure it as soon as it comes off the machine (note measurement each time), then an hour later, several hours later and 24 hours later. It's quite possible that each reading will be different. I remember (as I'm sure former Club members at Slough will) breaking this rule myself in an eagerness to show off a ribber stitch on a garment. I rested the swatch whilst I had a coffee and then made the garment! A day later, the garment fitted a 50 inch-chest child!! It was a useful (if embarrassing) demonstration garment!

One further watchpoint, do your tension swatches for vertical bands over the same number of stitches as you estimate are required for the band. I find doing a large swatch of 1x1 or full needle rib and using this for guidance over number of rows for the band, nearly always results in a band which is too long — a result of different weighting again. When I do a 'test band' and measure this, the results are much more accurate.

Don't let the tension change put you off trying double bed garments, just work to the idiosyncracies of the weighting and you should have little trouble.

An interesting possibility of double bed patterns are those made by transferring stitches. On standard gauge machines, the use of a shadow lace transfer tool can be a modest aid. The tool consists of two sets of fixed, bent transfer eyes, connected by a hinged handle which is both coloured and numbered. Stitches to be transferred are put on to the No 1 side, the teeth pushed together, thus moving stitches on to the No 2 side and then transferred on to the other bed. It's slow but steady (albeit faster than operating each transfer individually using the double-ended bodkin).

Alternatively, double bed transfer carriages are available for many machines, speeding up the work even further — provided you want all the stitches transferred from one bed to the other. However, it helps to understand the use and possibilities of such aids if we understand how to do these patterns manually. We'll transfer from ribber to main bed, making patterns easier to see immediately.

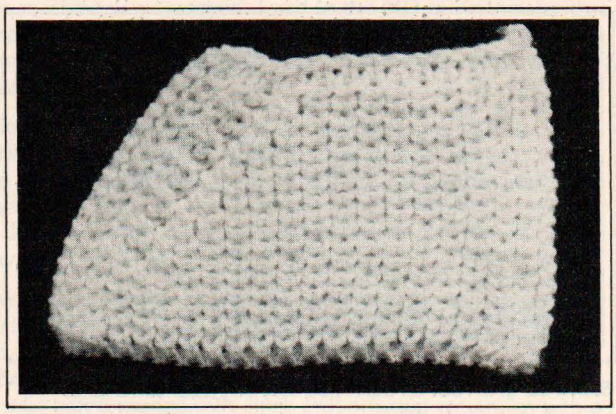
Cast on in 1x1 rib and after circular rows, transfer all stitches to main bed. Set tension for single bed stocking stitch and change pitch lever to 'H'. Push all but two to three needles on ribber, opposite the end stitches on main bed to non-working position and knit two rows. If you find that the work doesn't knit cleanly on the main bed, push main bed stitches only to holding position before knitting, leaving carriage set so that these needles will knit back (once you have a few more stitches on the ribber in working position, then your work won't require any 'persuasion' to knit properly).

Now, push blocks of four to six stitches on ribber into working position and knit a few rows. Transfer stitches from ribber to main bed and repeat as desired. As you can see in Sample 2a, this results in an embossed pattern on the purl side of main bed, with holes at the bottom of the pattern, where ribber needles were pushed into work. These holes can be very attractive in themselves and form an integral part of a pattern (Knitmaster punchcard stitch pattern books call this effect shadow lace), but can be omitted if desired, simply by transferring heel of opposing stitch on the main bed on to required ribber needle.

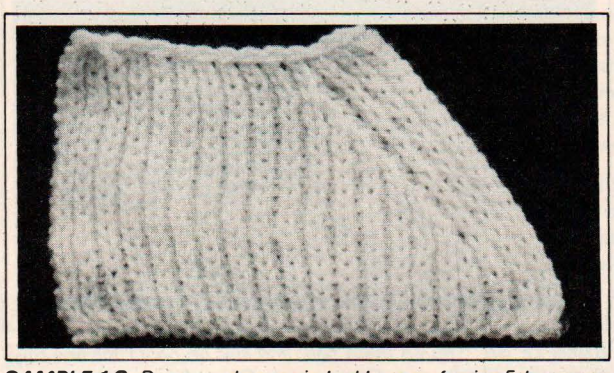
Motifs can be easily worked from a simple chart using this technique (see Sample 2b) adding interesting 'life' to a plain garment. The finished fabric is different to that obtained by using the Jones+Brother garter carriage to reverse stitches, as on the ribber you have a double thickness of fabric and a higher profile embossing effect. The variations are numerous. The patterning can be done semi-automatically by transferring from main bed to ribber and using slip stitch patterns to select which needles knit on the main bed. It works thus — after cast on, all stitches are transferred to the ribber — main bed stitches being put to non-working position until patterning required. On Knitmaster machines, use the 'P' carriage across ribber stitches to push them to upper working position, on other machines, push ribber stitches to holding position, leaving ribber carriage set so that they will knit. Insert punchcard/mylar sheet and lock on row 1. Push appropriate main bed stitches to working position (pitch on 'H') and work 'memorising/selecting' row. Set main bed carriage to slip and ribber to knit and work required rows. Some main bed needles will have stitches on and some will remain empty. At the end of a pattern sequence, all main bed stitches are transferred down to the ribber bed (note you'll not be able to see the pattern until it's off the machine). The slip/transfer sequences are repeated throughout the fabric.

We'll come back to even more possibilities for transfer patterns later, but let's get on and explore more

SAMPLE 1A. *Used plain side at TD 6/6.*

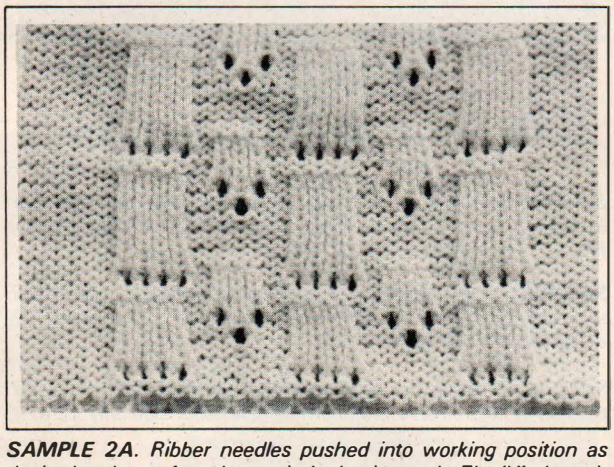


SAMPLE 1B. *Used tuck side.*

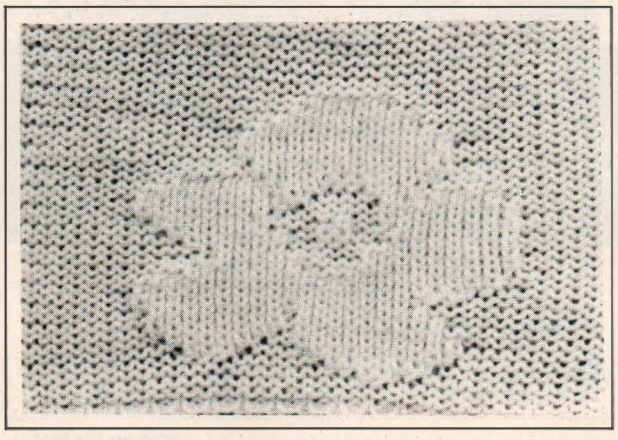


SAMPLE 1C. *Decreased on main bed by transferring 5th st on to 6th st then working a fully-fashioned decrease with 3-pronged tool. Decrease 4 sts in on ribber – no empty needles. TD 6/6. This emphasises decrease line.*

SAMPLE 1D. *Reverse side.*



SAMPLE 2A. *Ribber needles pushed into working position as desired and transferred to main bed at intervals. The 'V'-shape is formed by pushing one needle to working position, K2 rows and then push one needle either side to working position. TD 6/6.*



SAMPLE 2B. *An embossed motif, as this flower, can be worked by putting ribber needles in working position by picking up the heel of main bed stitch. TD 6/6.*

CONTINUED ON PAGE 94

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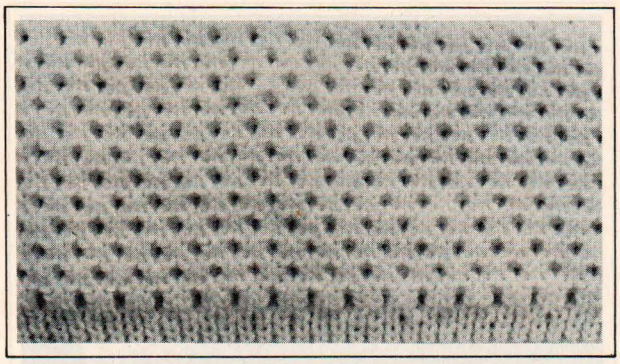
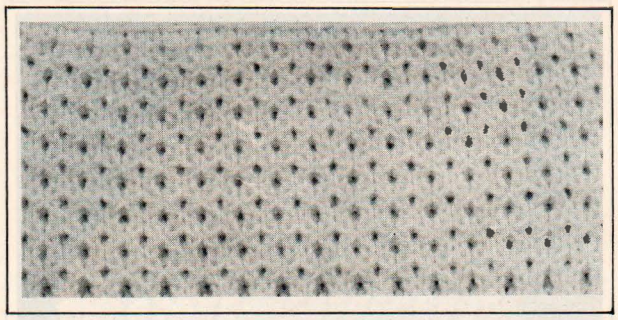
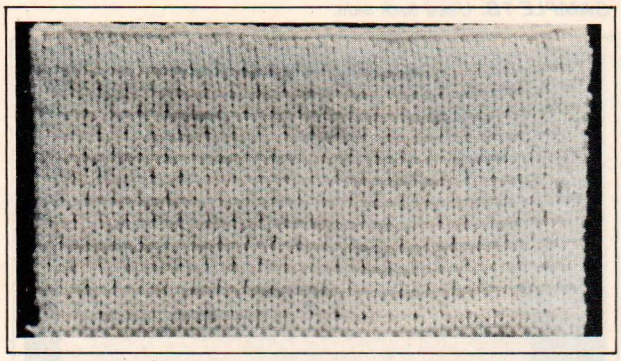


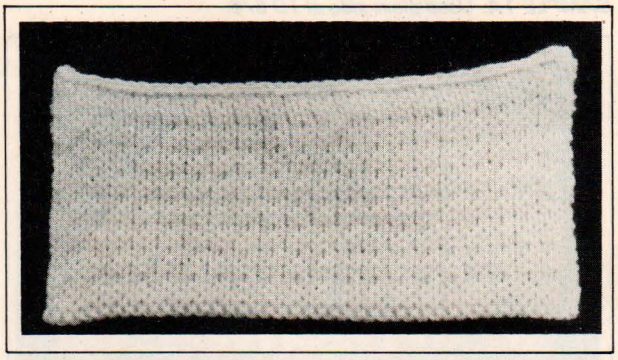
SAMPLE 3A. *Tuck on main bed, knit on ribber at TD 6/6.*



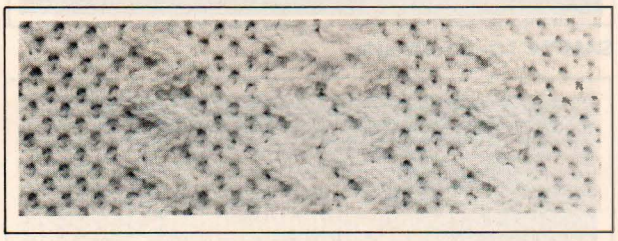
SAMPLE 3B. *Tuck the row on main bed, and slip on the ribber, then tuck the next row on main bed and knit on the ribber. At same tension TD 6/6 this gives a more condensed and firmer fabric.*

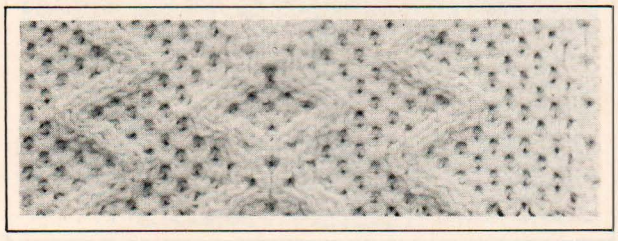


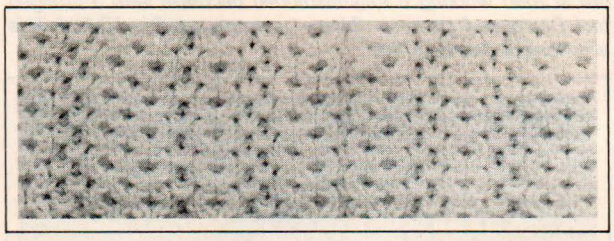
SAMPLE 4A. *Slip on main bed, knit on ribber at TD 6/6. This gives a very firm fabric indeed.*



SAMPLE 4B. *Slip on main bed, and knit on ribber for one row, then slip on both rows. Gives a even firmer fabric.*







SAMPLE 5. *(Above) With all needles on main bed working and an irregular needle setting on ribber, work in tuck st on main bed and knit on ribber again using TD 6/6.*

SAMPLE 5A. *(Above left) Again tuck on main bed and knit on ribber but work is racked to the right on four alternate rows then back to left on next four alternate rows.*

SAMPLE 5B *(Left) Tuck on main bed and knit on ribber but transfer stitches as desired on every alternate row ribber side only. TD 6/6.*

'automatic' patterning possibilities. Variations of punchcard 1 (see Diagram 1) are very useful for experimentation on full needle rib settings. Leave the ribber set for plain knitting and work tuck stitch on the main bed on an extended

DIAGRAM 1 *(Commonly Card 1 in basic sets)*

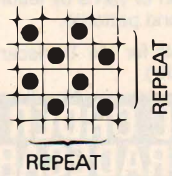
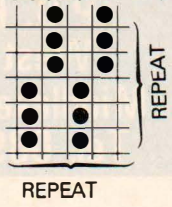


DIAGRAM 2 *Elongated version of 1 – many other variations possible.*

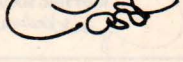


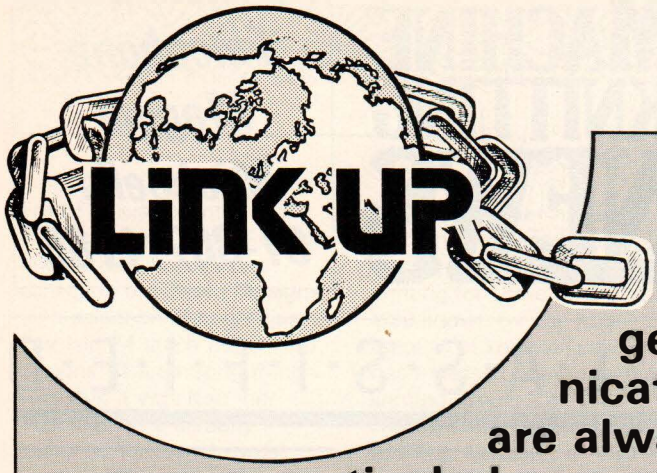
version (Diagram 2). The soft, light, full effect is very attractive (Sample 3a). Try the same technique on a slip setting on the main bed (Sample 4a) — the fabric 'handle' is quite different, much firmer, but without a definable pattern face. Experiment further by setting ribber to slip in one direction and knit in the other — Sample 3b shows effect on tuck and Sample 4b on slip settings on the main bed. Taking some ribber needles out of work will result in different styles of pattern — Sample 5 uses the same card as before, but varies the stitches in non-working position on the ribber side. The ribber stitches become distorted by the tucking on the main bed and their appearance can be varied still further by using the swing handle to move their position across the fabric as in Sample 5a. Alternatively, use a transfer tool to move stitches about on ribber to make more distinctive shapes — as in Sample 5b.

Remember, all these swatches and stitch styles have been produced by one very simple punchcard. Experiment further, adding length to the card, add some knit rows between tuck sequences and try out different variations of slip on the ribber side. I've only scratched the surface of ribber patterns possible, but hope that I've roused your interest sufficiently to start you experimenting.

Next month, I'll be talking about tuck stitch and hope to add some double bed variations to the topic as well as trying out some useful single bed ones.

Until then,
happy knitting





... Machine knitters are so generously willing to communicate. News, tips and methods are always openly exchanged, particularly amongst club members, but what happens if you don't belong to a club and have very little opportunity of meeting other knitting enthusiasts?

Through the pages of MKN we try to bridge the gap and to further this aim we have decided to open LINK-UP - a sort of pen-pal column. We hope to promote and encourage knitters from all over the globe to join in with enthusiasm and form pen friendships with other machine knitters, using their interest in the craft as a common link.

So for starters

The **Silverknowes Machine Knitting Club** in Scotland had a visit from Mrs Sybill Powell from New Zealand. When she returned home she must have related to her club about her visit and following on from this she has sent the following names and addresses of her club members who wish to correspond with knitters in the UK.

First: **Mrs Winsome Godfrey** of **10 Bonnetts Road, Kaitaia, New Zealand.** She is 62 years old, has a retired husband, four daughters and grandchildren. She owns a Jones+Brother machine and is a Wool-a-holic (her word).

Second: **Janette Eady** of **52 Tapper Crescent, Whargarei, New Zealand.** She is 28, married with two children aged five and three. She owns a Jones+Brother 820 and a Singer 322. She has been knitting for two years. She also enjoys sewing.

Third: **Mrs Jennifer Hobson, Heath Road, RD/Awanui, Northland, New Zealand.** She is 40 years old, married with a son aged 21 and a daughter aged 18. She has been a Passap Duomatic knitter for ten years. She lives in the country on 90 acres of land with a mixed lot of animals. She loves knitting, sewing, gardening and in her spare time, she works in a chemist's shop in her nearest town.

Fourth: **Judy Finlayson, P Road, Keri Keri, New Zealand.** She lives with her husband. They have a small orchard and grow Macadamia nuts. She also helps run a fabric shop. Her children are married and she has six grandchildren. She has a Brother 840 and a Brother Electronic. She loves knitting and sewing and she also helps to run the local knitting club.

Fifth: **Lexia Smeath, White Road, No 2 Road, Hikurangi, New Zealand.** She is a widow and has been knitting for about 30 years, for the last 15 years she has been a Passap Duomatic knitter, having 4-colour changer, motor, Deco, U70 and U80 and Form Computer. She also owns a Brother 581 and 264. She also takes in a stroke patient on an alternative care basis.

Sixth: **Mrs Doreen Taft, 23A Fairway Drive, Keri Keri, Bay of Islands, New Zealand.** She has a married daughter and one granddaughter. She is now retired but is still secretary of the Bay of Islands Centre of NZ Red Cross. She is also a keen reader. She owns a Brother 830 machine and she is working hard at perfecting her skill on the machine.

Seventh: A husband and wife team — **Lynne and Trevor Fielding, PO Box 38, Ahipara, Northland, New Zealand.** Their ages are 46 and 50. Both are very interested in machine knitting. They own a Passap Duo 80, Brother 910, 881 and 820, a garter carriage and Bulky 8. Lynne is the knitter, Trevor supplies the support by making gadgets and winding yarns. Lynne is a full-time teacher and Trevor is a carpenter at a local hospital. They have no children and live alongside a 90-mile-long stretch of beach (sounds idyllic). Lynne runs a small Passap club and helps demonstrate at local area workshops and sometimes tutors at the NZ National Festival.

Finally, we have had a letter from **Carol Ravetti,** of the **Angels Knit Club, 4905 Escapardo Way, Colorado Springs, CO 80917, USA** and she tells us her club members enjoy reading MKN and they are wondering if any UK clubs would like to exchange correspondence with them. They mostly own Jones+Brother machines.

So there we are, if you feel you would like to write to any of these machine knitters, please do so. I'm sure they would be delighted to hear from you.
Periodically, we hope to publish names and addresses of other knitters who would like to be involved in 'link-up' so if you are interested do write - telling us a bit about yourself - wherever you may be.

METRIC CONVERSION CHART

in	cm	in	cm	in	cm
1	= 2.5	11	= 28	21	= 53.5
1¼	= 3	11¼	= 28.5	21¼	= 54
1½	= 4	11½	= 29	21½	= 54.5
1¾	= 4.5	11¾	= 30	21¾	= 55
2	= 5	12	= 30.5	22	= 56
2¼	= 5.5	12¼	= 31	22¼	= 56.5
2½	= 6	12½	= 32	22½	= 57
2¾	= 7	12¾	= 32.5	22¾	= 58
3	= 7.5	13	= 33	23	= 58.5
3¼	= 8.5	13¼	= 33.5	23¼	= 59
3½	= 9	13½	= 34.5	23½	= 59.5
3¾	= 9.5	13¾	= 35	23¾	= 60.5
4	= 10	14	= 35.5	24	= 61
4¼	= 11	14¼	= 36	24¼	= 61.5
4½	= 11.5	14½	= 37	24½	= 62
4¾	= 12	14¾	= 37.5	24¾	= 63
5	= 12.5	15	= 38	25	= 63.5
5¼	= 13	15¼	= 38.5	25¼	= 64
5½	= 14	15½	= 39.5	25½	= 65
5¾	= 14.5	15¾	= 40	25¾	= 65.5
6	= 15	16	= 40.5	26	= 66
6¼	= 16	16¼	= 41.5	26¼	= 66.5
6½	= 16.5	16½	= 42	26½	= 67.5
6¾	= 17	16¾	= 42.5	26¾	= 68
7	= 18	17	= 43	27	= 68.5
7¼	= 18.5	17¼	= 44	27¼	= 69
7½	= 19	17½	= 44.5	27½	= 70
7¾	= 19.5	17¾	= 45	27¾	= 70.5
8	= 20.5	18	= 45.5	28	= 71
8¼	= 21	18¼	= 46.5	28¼	= 72
8½	= 21.5	18½	= 47	29½	= 72.5
8¾	= 22	18¾	= 47.5	28¾	= 73
9	= 23	19	= 48.5	29	= 73.5
9¼	= 23.5	19¼	= 49	29¼	= 74.5
9½	= 24	19½	= 49.5	29½	= 75
9¾	= 25	19¾	= 50	29¾	= 75.5
10	= 25.5	20	= 51	30	= 76
10¼	= 26	20¼	= 51.5	30¼	= 77
10½	= 26.5	20½	= 52	30½	= 77.5
10¾	= 27.5	20¾	= 52.5	30¾	= 78

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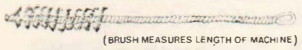

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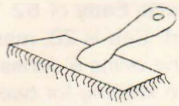

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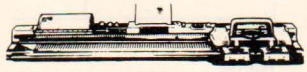

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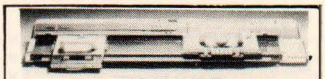

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SEE YARN MARKETS — PAGE 38

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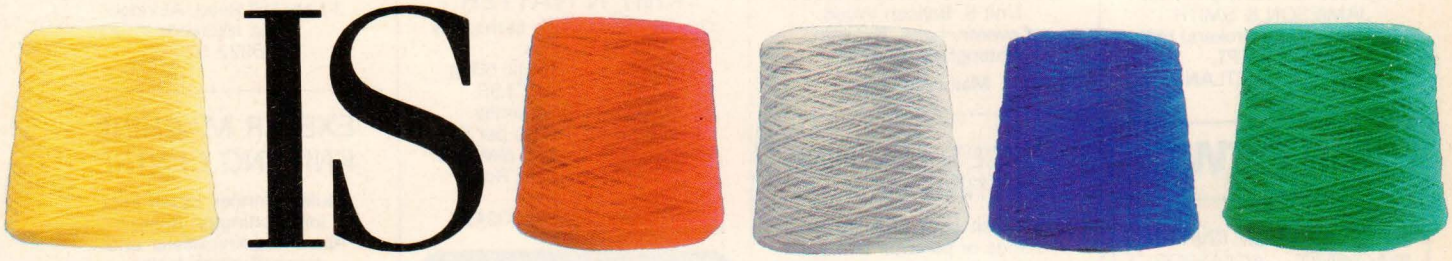

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